

Ancient Egypt

by J. Leibovitch



J. LEIBOVITCH. — ANCIENT EGYPT

EDITOR : LIETO BAROUKH
38, MALIKA FARIDA STREET

IMPRIMERIE DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

CAIRO — MCMXXXVIII

To Joy,

With Pleasant memories of our holiday
up - the Nile Christmas 1946.

Dick 25/12/47

(N)

£7.00

and

ANCIENT EGYPT

EDWARD

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ANCIENT EGYPT

AN EASY INTRODUCTION TO ITS ARCHAEOLOGY

INCLUDING

A SHORT ACCOUNT OF THE EGYPTIAN MUSEUM, CAIRO

WITH A DESCRIPTION OF GÎZA AND SAQQÂRA

BY

J. LEIBOVITCH

OF THE EGYPTIAN ANTIQUITIES DEPARTMENT, CAIRO

ENGLISH TRANSLATION

BY

ALAN ROWE

CAIRO

EDITOR : LIETO BAROUKH
38, MALIKA FARIDA STREET

IMPRIMERIE DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

1938

ANCIENT EGYPT

AN ILLUSTRATED HISTORY OF EGYPTIAN CIVILIZATION

BY ERIC ALEXANDER GUTHRIE, M.A., F.R.A.S.

WITH 150 ILLUSTRATIONS IN THE TEXT

HISTORICAL

AND LITERARY

SECTION

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PREFACE.

In view of the importance of the excavations which are being conducted on various sites in Egypt, interest in Egyptian archaeology is growing more and more intense. The results produced by the most recent discoveries have thrown much more light upon Egyptian civilization; and the priceless antiquities now to be seen in the Egyptian Museum are veritable witnesses to the high standard of this civilization which goes back for more than five thousand years.

I have endeavoured in this book to lay before my readers a brief description of the History and Literature of Ancient Egypt, and of the more important objects which are to be seen in the Egyptian Museum, Cairo, and in the necropoli of Giza and Saqqâra. A second book, which it is hoped will soon be ready, will describe all the other interesting sites of Lower and Upper Egypt.

Acknowledgments are gratefully made to certain previous publications which have aided my work. MASPERO's *Guide du Visiteur au Musée du Caire* (edition of 1915), and the present official guide, *A Brief Description of the Principal Monuments* (Egyptian Museum), 1931, have been of great help to me in preparing the section on the Egyptian Museum, while GAUTHIER's *Égypte pharaonique* in the *Précis d'histoire d'Égypte*, 1932, was consulted for my historical survey. For the topographical details I have used PORTER and MOSS, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts*, etc., I, 1927.

I am of course very far from pretending to present to the reader a complete guide book to the Egyptian Museum, such as that of Maspero (now out of print), for the collections in the Museum have enormously increased in number since Maspero's day. Such a work could no longer satisfactorily be dealt with in a single

volume. This is why only the most important objects have been dealt with in this book, such objects not exceeding a number which the visitor could see in the course of one or two visits to the Museum.

Since my manuscript has been sent to the printing office some small changes have occurred or will occur in the arrangement of objects in the Museum. The Show-case inside the left of the main entrance and also the embalmer's table (see page 70) are now being removed, and other acquisitions will be exhibited in their place. A special Show-case has been prepared for the curtain-box found with the objects belonging to Hotep-heres, the mother of Cheops (see pages 175 ff.), and another case will contain the famous funerary meal just discovered in a tomb of the IIInd Dynasty at Saqqâra. These new Show-cases will be temporarily in the Rotunda. Later on, when the Coptic exhibits have been sent to the Old Cairo Museum, the Nubian objects now in Room no. 52 will be put on the Lower Floor.

With regard to the alphabetic letters now existing on the walls of some of the Rooms and Halls of the Museum, these are gradually being suppressed. Only the numbers will in future guide the visitor in his survey of the Museum.

Complete Indices have been provided of the Egyptian Museum numbers of :-

- (1) The Rooms and Halls, page 249;
- (2) The Tut-ānkh-āmen objects, page 251; and
- (3) The objects other than those of Tut-ānkh-āmen, page 257.

The lists of object numbers will enable to visitor to find quite easily the *description* of any numbered object about which he may wish to read, especially if the object has been transferred from the position at present indicated in this book. It is here to be noted that [] enclose numbers other than Exhibition Numbers, this latter class being invariably underlined in red. A star * indicates an

object without a visible number or a group of objects; while (—) means "Same Show-case".

The system of transliteration of the Egyptian names is based, with slight variations, on that adopted by H. GAUTHIER, *Dictionnaire des noms géographiques*, I, p. vi; compare the alphabetic signs and their values given on page 47 of my book.

Special thanks are due to Mr. Alan Rowe the author of the *Catalogue of Egyptian Scarabs and Seals in the Palestine Archaeological Museum*, 1936, and so on, who was for some time Field Director of the excavations carried out at Beth-shan and other places in Palestine and at Meidûm and elsewhere in Egypt. He has translated my manuscript from the French, checked the section on the Royal Coffins (pages 240 ff.), and has given me many valuable suggestions. To Mr. A. Lucas also the author records his best thanks for so kindly giving his valuable advice on materials, the correct names of many of which are so often unknown to Egyptologists. For the photographs I am mostly indebted to the Service des Antiquités and to the Egyptian Tourist Development Bureau who have so kindly placed their very valuable collections at my disposal. Ismail Effendi Shehab of the Egyptian Museum has proved to be a most excellent photographer, and his reproductions have greatly enhanced the pictorial side of my book. My friends Dr. A. Molco and Architect H. Fresco have also given me some of their very nice photographs.

Finally I have to thank the printing office of the Institut Français and their manager, Mr. G. Mettler, for the excellent presentation of this book, and Mr. Kalfayan of Cairo for the very good clichés he has executed for me.

J. LEIBOVITCH.

Cairo, 18th December, 1938.

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CHAPTER I.

THE DAWN.

GENERAL ASPECT, CIVILIZATION, PREHISTORY, AND BEGINNING OF HISTORY.

GENERAL ASPECT.—A narrow fertile valley crossing the immense African desert and watered by the most majestic of rivers,—this is in a few words the description of a land which has known the most glorious and the most ancient history in the world, a land which, in its province of Sinai, saw the Law received from God, and a land which we may consider as the cradle of the most beautiful religions ever conceived of by mankind. This general description is not of a legendary or a fictitious nature, for we now have unveiled to us a whole part of a mighty civilization the origin of which is lost in the night of centuries, and the traces of which remain before us like hecatombs each of which reveals a new page in its fascinating history.



A Semite
(1st Dyn.)
Carved Ivory.

CIVILIZATION.—The literature of Ancient Egypt is distinguished by an incomparable variety, ranging from the most profound philosophy to the most exquisite naivety of legendary stories. Its art is crystallized, full of symbolism, very often realistic, but always keeping its noble tradition of the archaic past.

Its religion incarnates the manifestations of a pantheon which was derived from the cult of elements of nature, but in the depths of which we often meet with a monotheistic nucleus.

Its history is full of glory, commencing at the most obscure epochs of prehistory and extending until our own days when we are fortunate

enough to appear as witnesses to the most famous revival of the country.

This then is a brief description of the high civilization of which the modern Egyptian is the direct heir, and of which he is justified of being so proud. Most illustrious kings and emperors occupied the throne of Egypt during the course of its history; and as by its geographical position this country was the natural chief cultural centre of three great continents, Egypt was, so to say, the foremost of all the lands of the ancient Mediterranean world.

PREHISTORY.—At the dawn of its history Egypt does not present the chaotic aspect which characterizes most other countries at the same period

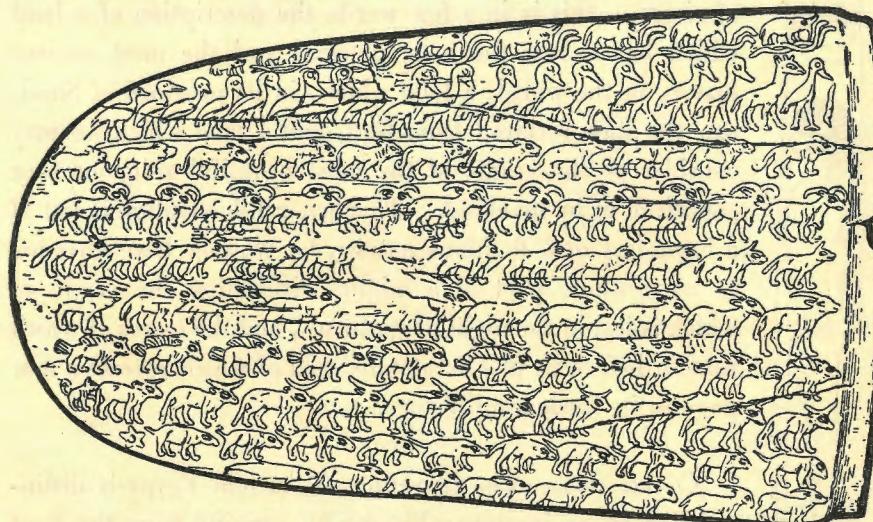


Fig. 1.—Handle of a knife carved in ivory, representing archaic fauna.

(excepting Mesopotamia). The presence of writing is known as early as the appearance of the 1st Dynasty which, according to ancient historians, was inaugurated by king Menes. We are entirely ignorant of the origin of this archaic civilization. Was it imported or was it indigenous?

We find in the hieroglyphic texts of the Old Kingdom traces of loan words taken from a Semitic language and, as a matter of fact, the Egyptian language itself offers some points of resemblance to the system

of Semitic languages. But these resemblances are only apparent. Can we for this reason believe in a very early association of African and Asiatic races or civilizations? However this may be, Semitic words were introduced into the Egyptian language at all periods, and for this reason we cannot make any definite philological deductions concerning the racial history of Egypt.

The objects which are preserved to us from the predynastic period offer a very special interest. Handles of knives carved in ivory reproduce with a most striking exactitude certain examples of archaic fauna (fig. 1);

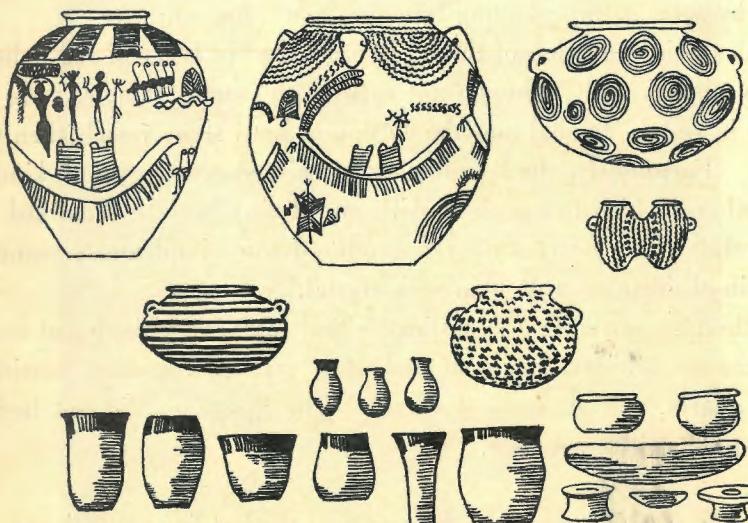


Fig. 2.—Predynastic pottery.

we see again many of these animals on the slate palettes (used for eye-paint) of the first few dynasties (see plates I, II, III). We find in Egypt stone implements corresponding to all the known epochs of prehistory, the latest of which (post-neolithic) are now being called Tasian and Badarian according to the most recent discoveries made in this domain.

A great variety of vessels belonging to the Neolithic (Late Stone Age) industry has been collected in recent years. A good many of these vessels are of red polished pottery with a black rim, while others are distinguished by a painting in slip produced by crushing pigments and

mixing them with oil and a little glue. Some of the motifs imitate rocks and stones; others consist of N-shaped lines evidently intending to make the vessel appear as if it were made of rock crystal; while others again consist of spirals which were probably inspired from the fossil shells seen in nummulitic limestone. A few designs tend to imitate agate and carnelian; but by far the most common of all are those representing scenes of actual every-day life, some of which are very curious. We see in them dancing people, various animals and birds among the latter of which we may recognize the ostrich, and also some "landscapes" showing huts surrounded by fences or stockades which, incidentally, are considered by some as representing funerary boats (fig. 2).

With the introduction of the Ist Dynasty the old types of red polished pottery disappeared, although not entirely so (some examples were still placed in certain tombs) and the cutting of hard stone vessels then prevailed. Fortunately, the Egyptian soil furnished artists with all kinds of materials on which to use their skill, and it may here be remarked that the prehistoric industry has even produced some implements manufactured in obsidian as well as in rock crystal.

At the time of the first dynasties we find vases, very finely cut and of the greatest fragility, made of alabaster, crystal, carnelian, obsidian, milky quartz, and all sorts of stones. The Egyptians did not hesitate to use the hardest materials.

BEGINNING OF HISTORY.—In the course of the last few years the excavations carried out at Saqqâra have produced the most surprising results. Already before the great war (that is to say, in 1912 to 1914) the presence of an archaic necropolis dating from the Ist Dynasty had been identified on this site. Excavations were commenced in 1923 and it was soon realized that this necropolis extended over an area of 360,000 square metres.

The mastabas (rectangular tombs with sloping sides) discovered in 1931 measured about eighty metres in length (Ist to IIIrd Dynasties), and among the funerary objects were found vessels made of alabaster, diorite, porphyry, schist and crystal (fig. 3). On the outside of the walls, which are of crude brick, panels were painted and in the niches of

these panels were motifs imitating curtains woven in coloured materials; the back of each niche was painted in imitation of a wooden door.

In 1935, after a temporary suspension of operations, excavations were recommenced in a certain area of the archaic necropolis, the mastabas in which belonged to viziers and high personalities attached to the royal

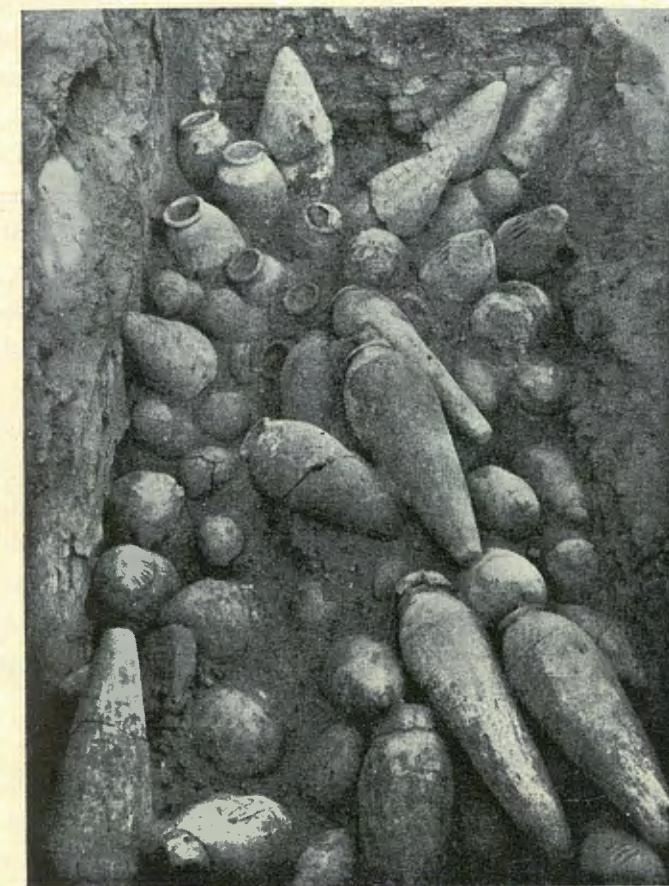


Fig. 3.—A find of alabaster vases and jars at Saqqâra (Ist Dynasty).
(As found by Mr. W. B. Emery-Antiquities Dept.).

courts of the first three dynasties. The researches were quickly crowned with success, for since the reopening of the work a series of tombs of the Ist Dynasty was found quite intact, full of "new" things, and throwing fresh light on this early period. The clearing of the mastaba of the

vizier Hemaka and of those of the royal rulers Udimu, Neith-hotep, and Aha, has revealed the existence of a civilization which comes back to daylight after having been hidden for five thousand years under the sands of the deserts.

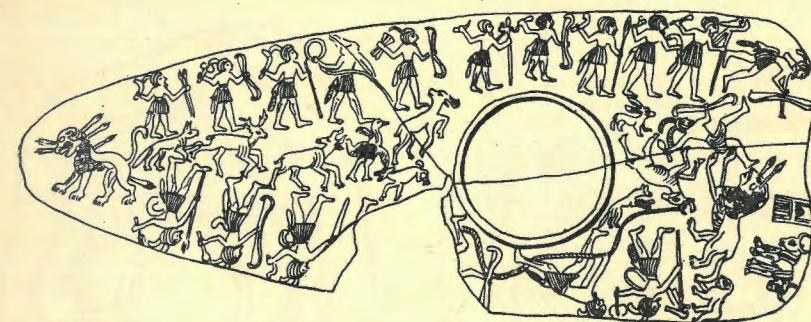
It is known now that Hemaka was buried with nineteen servants, and with three pet birds and seven pet dogs together with the guardian of these pets. The custom of killing servants and of burying their bodies with their master so that they might continue to serve him in the next world did not last very long in Egypt; it is impossible to say how long this custom dates back before the Ist Dynasty.



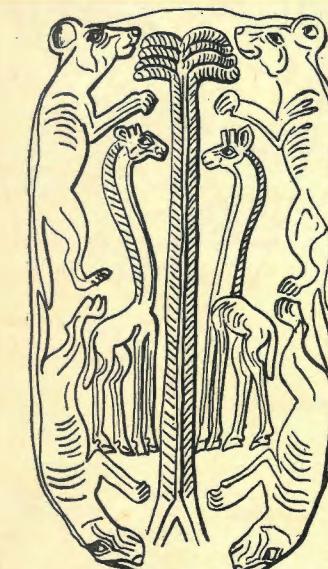
Fig. 4.—Imhotep, the architect of King Zoser (IIIrd Dynasty).

Huge crenellated mastabas marked the first stage of the art of building on any large scale in Egypt, which art was competing with that of the step pyramids—the first tombs of really monumental type. A noble of the Ist Dynasty, called Nebetka, who lived under the reign of Udimu, had even started to build an immense step pyramid, on which, having changed his mind, he erected a mastaba with many compartments. Besides building the great step pyramid of king Zoser of the IIIrd Dynasty, Zoser's architect Imhotep (fig. 4) built a superb temple of fluted columns which remind us of the Doric columns which appeared some thousands of years afterwards in Greece (fig. 5).

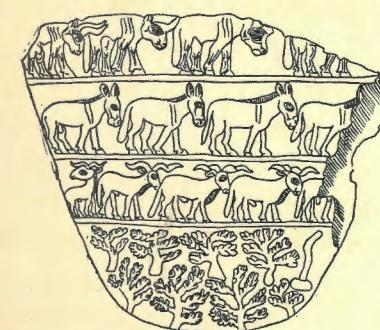
ARCHAIC ART.



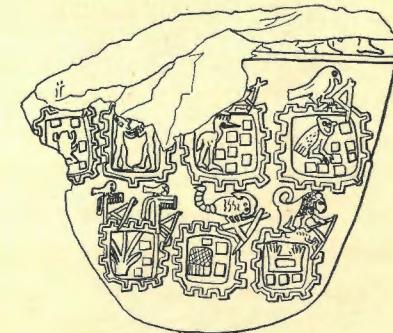
Hunting scene.



Fantastic and other animals with palm-tree.

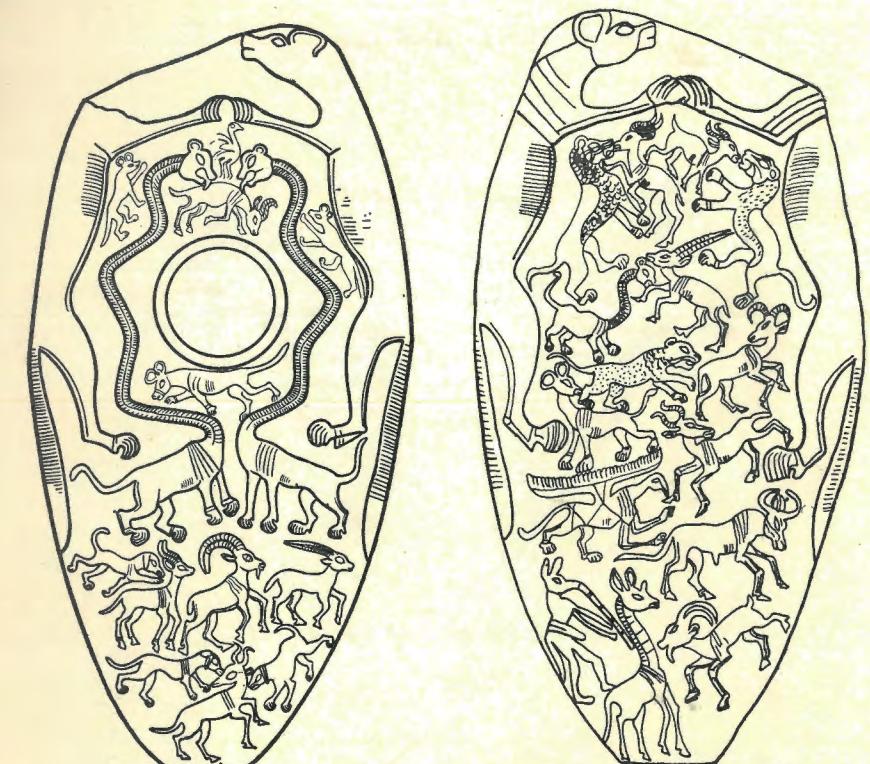


Cattle, donkeys, etc.

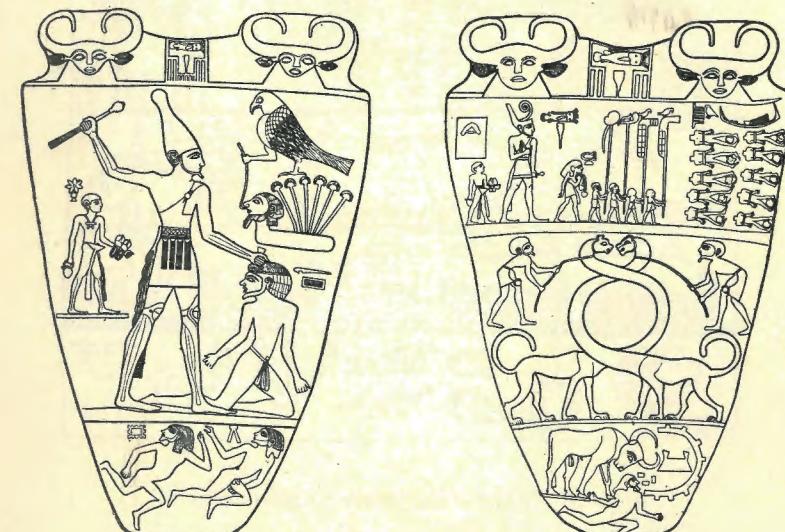


Symbolical demolition of towns.

ARCHAIC ART.



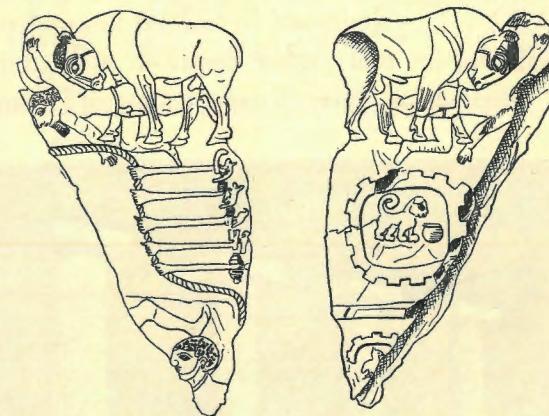
Fantastic and other animals.



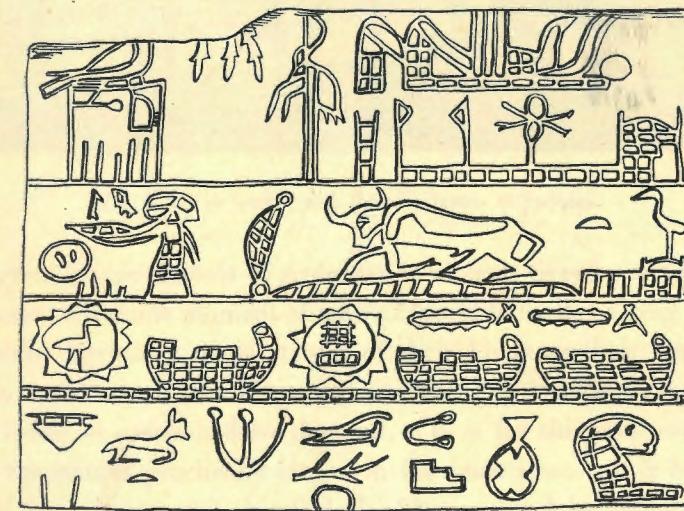
King Nār-mer smiting captives, etc.



ARCHAIC ART.



The king as a bull trampling on captives.



Primitive religious scenes and writing (1st Dynasty).

All these new discoveries at Saqqâra were in addition to those which were already brought to light from the archaic sites of Abydos and elsewhere, where were revealed royal tombs (or cenotaphs) of the Ist Dynasty such as those of Åha, Zer, Mer-Neith, Udimu and others; the names of these rulers are also known from the Chronological Lists of later times (Tablet of Abydos, and the List of Manetho).

It is conjointly with its known history that our knowledge of the arts starts in Egypt. The statuary has its origin in the cult. In opposition

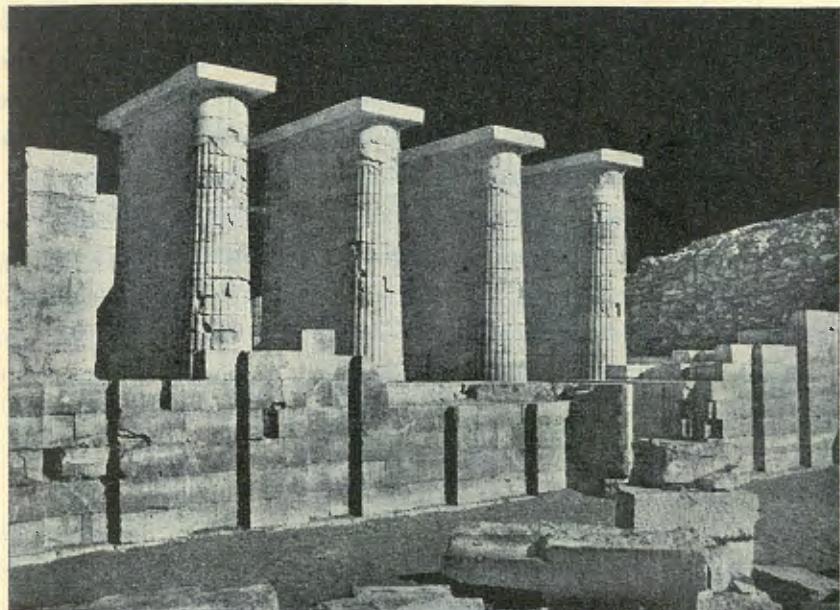


Fig. 5.—The temple with fluted columns at Saqqâra.

to the great classic schools of sculpture in ancient Greece, which strived to represent a definite moment of man's life and to fix its passing attitude, the ancient Egyptians made statues of their kings or their courtiers in order to enable them (the kings and courtiers) to receive the homage of all the living as prescribed by the cult. It is for this very reason that we see the statues practically always in the same pose. It is by its absence of every movement, by its lack of action, and by its lack of life, that we can define the Egyptian statue; on the other hand we see that

the much later Greek statuary represents the human body in its most ideal form while revealing it in a realistic character.

In the Egyptian sculpture, as indicated above, the ideal of cult prevailed. The funerary architecture as well as the sculpture all bears this imprint of the mystical cult, the steady belief in the immortality of the human soul; but we must not forget that this is merely a materialistic belief. It is to this conception that we owe the rich tombs of ancient Egypt, as every object placed in the tombs had to serve the deceased in the next world.

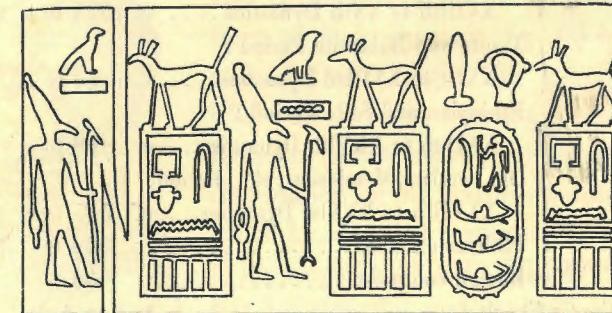
When the Egyptians ceased to kill servants and to bury them with their masters, they made statues in various sizes of the servants in the particular poses appertaining to their functions, always with the same idea of serving the deceased. It is for this reason that we meet in the Old Kingdom with statues representing various craftsmen, among which, for instance, is the meat-roaster, who is seated before the fire and protecting his face with his hand. Other statues typify servants kneading pastry, cleaning vessels, and so on. All these statues were made and placed in the tombs for the cult of the deceased. The same applies to the magnificent bas-reliefs of the Old Kingdom, which are so remarkable for their fineness and precision, and which teach us about the contemporary crafts, sacrificial ceremonies, musical practice, dancing, games, sports, hunting, fishing, and so forth.

The funerary furniture painted on the walls of the IIIrd Dynasty tomb of Hesy (Saqqâra) show the comfort in which the better class people lived at that period. We must certainly not imagine that man was then an ignorant being deprived of every artificial sense.

Great religious struggles were passionately fought under the early dynasties and the people were seeking for a uniform and national system of faith. Such struggles had taken place since the predynastic period, but, however, the cult of the sun always prevailed.

The petty kings and the chiefs of clans were always in political conflict, which had for an eventual result the unification of the kingdom under Menes (Menâ), the first king of the 1st Dynasty, who is often identified with Āha (the "Fighter"), the tomb of whom has just been discovered at Saqqâra.

Thus, as it appears to us, the civilization of the predynastic period and even that of the first few dynasties, give one the impression of a highly civilized people. In the Egyptian literature of the New Kingdom the great kings of the first dynasties are often alluded to as divine beings, while their reigns were attributed to legendary times. We then naturally ask ourselves : Who were these early Predynastic Egyptian peoples bearing such a high civilization, the history of whom is still unknown? The scientific hypotheses speak of a union of Semitic (Asiatic) races and of African indigenous races which may have taken place in the predynastic period. The Semites, of whom evident traces are found in the archaic language, may have introduced themselves either by the desert of Sinai or by the south, coming from Hadhramaut, crossing the Bâb el-Mandib straits, and penetrating into Ethiopia, and from there infiltrating into Egypt. But new excavations will have still lots of things to teach us on the subject of this early period which extends beyond the fourth millennium before the Christian Era.



The seal print of Per-âb-sen (IIInd Dynasty).

THE EGYPTIAN CHRONOLOGY.

The introduction of the solar calendar of the ancient Egyptians	4241 B.C.
PREHISTORIC EPOCH	
Paleolithic (old stone) Period	
Neolithic (new stone) Period	
Tasian Period	before
Badarian Period	3200 —
Predynastic Period	
Archaic Period :	
Ist and IIInd Dynasties	c. 3200 to c. 2780 —
OLD KINGDOM, etc.	
Pyramid Age :	
IIIInd to VIth Dynasties	c. 2780 to c. 2270 —
VIIth to Xth Dynasties	c. 2270 to c. 2100 —
MIDDLE KINGDOM	
XIth to XIVth Dynasties	c. 2100 to c. 1675 —
HYKSOS, etc., PERIOD	
XVth and XVIth Dynasties	c. 1675 to c. 1600 —
XVIIth Dynasty	c. 1600 to c. 1555 —
NEW KINGDOM	
Theban Period :	
XVIIIth to XXth Dynasties	c. 1555 to c. 1090 —
Tanite and Bubastite Period :	
XXIst to XXIIIrd Dynasties	c. 1090 to c. 718 —
Ethiopian and Saite Period :	
XXIVth to XXVIth Dynasties	c. 718 to c. 525 —
LATE EPOCH	
Old Persian, Mendesian, etc., Period :	
XXVIIth to XXXIst Dynasties	c. 525 to c. 332 —
GRÆCO-ROMAN EPOCH	
Ptolemaic Period	332 to 30 —
Roman conquest	30
Byzantine and Coptic Epoch	to 640 A.D.
Arab conquest	640 A.D.



CHAPTER II.

THE PHARAONIC PERIOD.

SOURCES OF ANCIENT HISTORY; OLD KINGDOM : (Ist and IIInd Dynasties), Pyramid Age (IIIInd to VIth Dynasties); VIIth to Xth DYNASTIES; MIDDLE KINGDOM (XIth to XIVth Dynasties); HYKSOS PERIOD (XVth and XVIth Dynasties); XVIIth DYNASTY; NEW KINGDOM : THEBAN PERIOD (XVIIIth to XXth Dynasties); TANITE AND BUBASTITE PERIOD (XXIst to XXIIIrd Dynasties); ETHIOPIAN AND SAITE PERIOD (XXIVth to XXVIth Dynasties); OLD PERSIAN, MENDESIAN, etc., PERIOD (XXVIIth to XXXIst Dynasties).

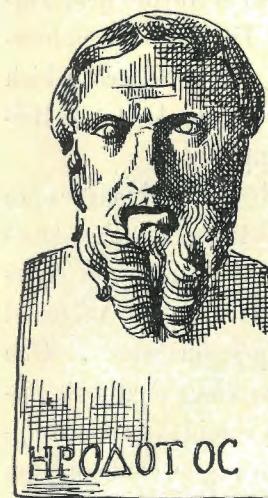


Fig. 6.—Herodotus.

his original documents. Very luckily, however, we know of part of his work through the writings of Julius Africanus, Eusebius and Josephus Flavius.

SOURCES OF ANCIENT HISTORY.—It is generally said that Herodotus is the Father of History. Born at Halicarnassus (fig. 6) in 484 B.C., and of Doric origin, he travelled in Egypt where he lived in greatest intimacy with the Egyptian priests learning and collecting curious information on all that the country could offer which he recorded scrupulously and consigned to the second book of his History called *Euterpe*. But it is Manetho, an Egyptian priest, who lived at Sebennytos between 305 and 285 B.C., under the reign of Ptolemy I, who built up the scaffolding of Egyptian history by dividing it into thirty royal dynasties. He wrote in Greek, but unfortunately we possess none of

It is to Plutarch that we owe an account of the Osirian legend which is at the base of Egyptian belief. He was born between 45 and 50 of our era, and is the authority on the lives of illustrious people of Greece and Rome.

Besides these authors we could also mention many others who have written on Egypt. We shall quote only a few names of the most important authorities such as Diodorus of Sicily, a contemporary of Julius Cæsar; Strabo, who gives us information on the geography of Egypt (he lived under Tiberius the adopted son of Augustus); and Pliny, the author of *Natural History*, who was born in the year 23 A.D. and died in 81 A.D. (he perished in the eruption of Vesuvius). The history of Pliny contains much useful information concerning Egypt.

OLD KINGDOM (Ist to VIth Dynasties).—[The archaic period has already been described in the first chapter of this book].

Ist and IIInd Dynasties : Manetho calls these two dynasties Thinite, because their kings were buried at Abydos near Thinis. Their residence, however, was at Nekhen, which later became known as Hierakonpolis.

These two dynasties are remarkable for the development of arts and crafts and for the use of metal and precious stones. One of the kings of the Ist Dynasty is said to have arranged the region of the Fayûm in order to regularize the course of the Nile waters; irrigation was certainly one

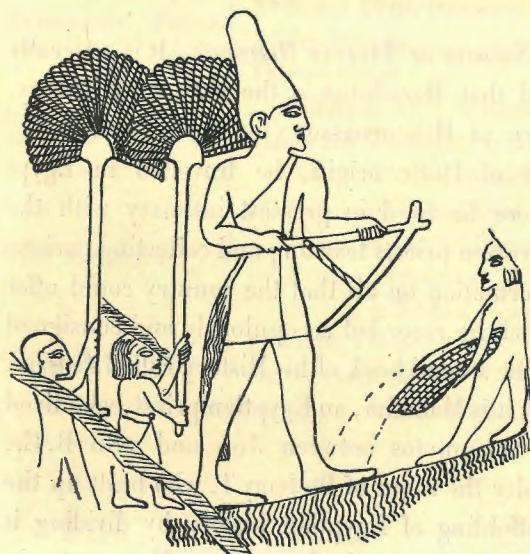


Fig. 7.—A king of the 1st Dynasty devoting himself to agriculture.

of the pet pre-occupations of the sovereigns of that period. A king is represented with the traditional hoe in his hand (fig. 7), thus showing

BUILDERS OF THE GREAT PYRAMIDS.



Cheops.



Mycerinus.



Chephren.

him devoted to the work of the common people. We should mention at the same time the repression of Beduin incursions from Sinai and the punishment of these tribes (fig. 8).

Pyramid Age (IIIrd to VIth Dynasties) : The IIIrd Dynasty inaugurates the Memphite period, the royal residence then having been transferred to Memphis. Under king Zoser appears the most ancient pyramid which we call the Step Pyramid (at Saqqâra), which constitutes, with its *enceinte* and temple, the most important and the greatest monument known at that period (fig. 9). The creator of these wonderful buildings of Zoser was Imhotep who, after his death, was deified and recognized as the god of medicine.



Fig. 8.—Semerkhet punishing Beduiu tribes
(Wâdi-Maghâra, Sinai).

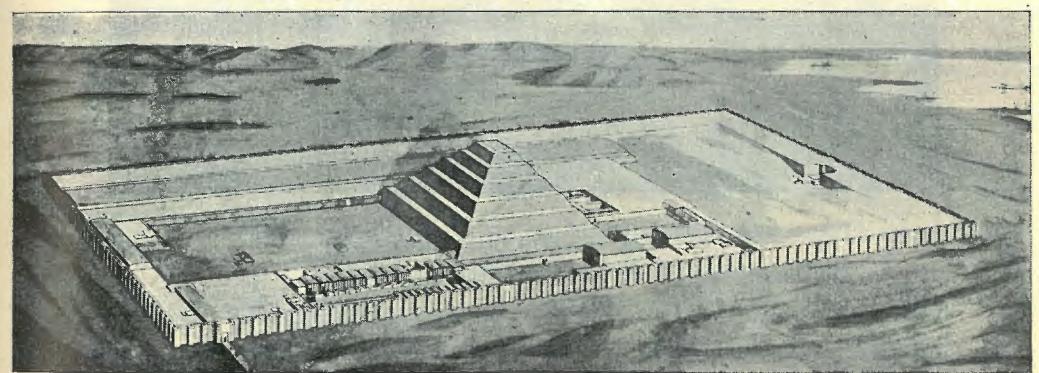


Fig. 9.—The *enceinte* of the Saqqâra Step pyramid (as reconstructed by Mr. Ph. Lauer, Antiquities Dept.).

The quarries of Sinai, which produced copper and turquoise, were exploited; they had actually been opened by Semerkhet (see fig. 8) a king of the 1st Dynasty.

Another king of the Pyramid Age, named Seneferu, ordered two pyramids to be built for himself, one of which, possibly his sepulchre (which the Egyptians sometimes called "House of Eternity") is at Dahshûr, while the other, possibly his cenotaph, is at Meydûm. It was under his reign that a maritime expedition brought back to Egypt some wood for constructional purposes from the forests of Lebanon.

It was during the IIIrd Dynasty that the insides of tombs of nobles began to be decorated with fine sculpture and bas-reliefs which were

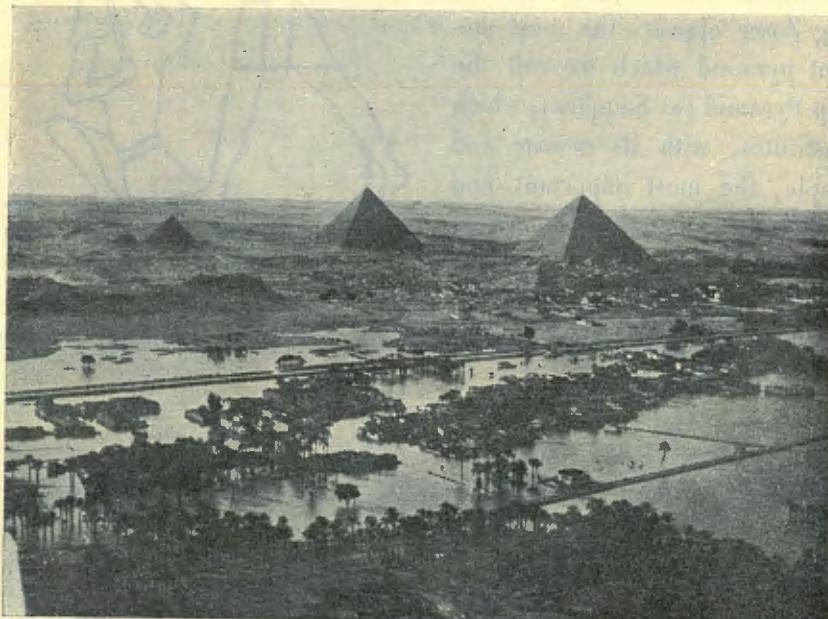


Fig. 10.—The Giza plateau
(by courtesy of H. E. the Minister of War, Air and Marine of Egypt).

supposed to reproduce in the next world the conditions of existence which obtained on the earth. These bas-reliefs are for us a very precious source of knowledge for the habits of the period.

Certain kings of the IVth Dynasty, namely, Cheops, Chephren and Mycerinus (pl. IV), have left us the famous pyramids built on the Giza plateau (fig. 10). The pyramid of Djed-f-râ at Abu Roâsh is entirely destroyed. Cheops was apparently removed from his sepulchre not long

after the fall of the Pyramid Age. We may easily imagine the discontent provoked by the building of this immense mass of stones during a reign which did not exceed twenty years. His activity in the Sinai mines is described in some inscriptions which bring vividly to our notice the attacks of the nomads (the Mentiu) against whom the king had always to fight. Chephren reigned three times as long as Cheops, while Mycerinus who only held the throne for about twenty years, left behind him the memory of a pious and wise monarch.

The advent of the Vth Dynasty is marked by the predominance of the cult of Râ, the sun-god. Commencing from that period, and following a solitary example of Mycerinus of the IVth Dynasty, the Pharaohs called themselves "Sons of Ra". Pyramid temples were built at Abušîr (near Saqqâra); especially may be mentioned that of Ne-user-râ in which appear for the first time red granite columns with lotiform capitals which resemble in

no way at all the pillars and fluted columns of the Zoser temple. One of the kings of this dynasty, called Sahû-râ, sent a commercial expedition to the country bordering on the Red Sea. We must also mention that under this dynasty occurred the construction of the famous tomb of the architect Ti at Saqqâra; the compiling of a book of philosophical maxims by the wise Ptah-hotep; as well as the building of the pyramid of Unâs (at Saqqâra) which contains the first copy

Fig. 11.—Pepi I.

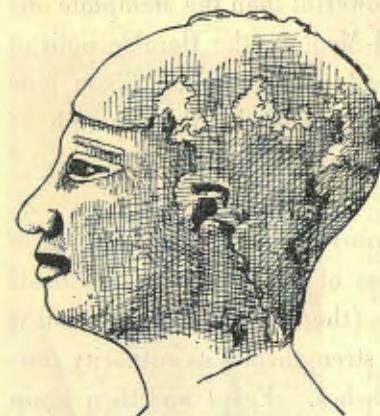
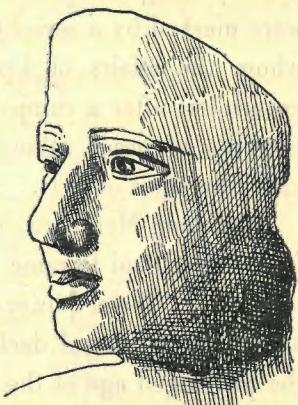


Fig. 12.—Pepi II (as a child).

of the Pyramid Texts composed of prayers engraved on the inside walls of the monument.

One of the first kings of the VIth Dynasty, Pepi I, reigned fifty-three

years (fig. 11). He instructed Unā, a certain high functionary, to direct a military expedition, conjointly by land and by sea, against the Semites of the desert (the *Hēriu-shā*). The residence of the sovereigns of this dynasty being Memphis the politics towards the foreign lands of the south were marked by a series of interventions which were led by governors to whom the affairs of Upper Egypt were well known. One of these governors, after a campaign in Nubia, brought back many tributes and presents of great value consisting of gold, electrum, precious metals and other rare objects.

After king Mer-n-rā, who succeeded to Pepi I, and who only reigned four years, Pepi II came to the throne and reigned for ninetyfour years (fig. 12). Royal power now began to decline; this weakness, accompanied by a general decline of the whole country, was perhaps due to the prolonged age of the king and to Asiatic invasions of the Delta.

VIIth to Xth Dynasties.—Political disorder, due largely to the advent of the Asiatics, succeeded the reign of Pepi II. The high functionaries of the court began to leave the royal residence and to establish themselves in the south as feudal lords. They soon became small “kings” assembled around one court, which was more powerful than the Memphite one and which had its residence at Ahnasia el-Medīna (the Herakleopolis of the Greeks), and which became the rival of Memphis. These four dynasties knew only obscure reigns which ended by the triumph of Thebes, which introduces the beginning of the Middle Kingdom.

MIDDLE KINGDOM (XIth to XIVth Dynasties).—The commencement of the Middle Kingdom is marked by a series of fights between the lords of Herakleopolis and those of Hermonthis (the modern Armant), but it is the dynasty of the Mentu-hoteps which strengthened its authority contemporaneously with the supremacy of Thebes. Egypt was then again unified under the sceptre of a unique and mighty monarch. One of the kings of the XIth Dynasty was buried in the side of the mountain at Deir el-Bahri, in front of which he had caused a funerary temple to be built.

The XIIth Dynasty comprised a succession of glorious reigns over

Egypt. The founder of it was Āmen-m-hat I (fig. 13) who established the cult of the god Āmen as the official cult of the country. As he could not subdue by war the nobles who governed independently in their own localities he won them over by promises.

Āmen-m-hat I erected temples in the oriental region of the Delta as well as in Memphis, in the Fayūm, and even in Nubia. In order to be able to control better the affairs of state he established his residence at Itet-tauí (the modern Lisht), which became at the same time a fortified town. This particular king had also maxims compiled for the use of his son, maxims which should guide him in his conduct as the future king of Egypt, and which were full

of wisdom and utility. He organized the government on a solid basis of cordiality and co-regency with the nomarchs (a *nomarch* was a governor of an Egyptian *nome* or province). As to the cult, on the contrary, a kind of warfare existed between the regional cults and the central cult of Thebes, that is to say, that of the god Āmen. Āmen-m-hat I was very old when he died and was buried in a pyramid at Lisht. His son Senusret I (fig. 14) succeeded him and remained on the throne forty five years; he is the Sesostris of the Greeks. He made war against Nubia, as far as the Third Cataract, and Egyptianized the Nubians. The negro tribes of the south, however, eventually obliged



Fig. 13.—Āmen-m-hat I.



Fig. 14.—Senusret I.

him to withdraw to the Second Cataract. Under his reign the fine arts reached a high level of splendour as may be judged from the tombs of Beni Hasan where we meet with mural paintings of the greatest interest, especially those showing sports, games and industries (particularly textile industries). Like his father, Senusret I was buried in a pyramid at Lisht.

Senusret I was succeeded by Amén-m-hat II, who was followed by Senusret II. Their reigns constituted an epoch of glory and of great wealth for Egypt, which resulted in the attraction to the country of a great number of foreigners, such as Asiatics and Ageo-Cretans. This naturally brought about an exchange of goods between Egypt and the countries of origin of these foreigners.

Senusret III (fig. 15) made war in Nubia and Palestine. After his death he was buried at Dahshûr in a simple pyramid of brick. The tombs of the queen and two princesses were discovered in 1894-1895; they contained the famous collection of jewels which is now so much admired by visitors to the Egyptian Museum. His son Amén-m-hat III was one of the most remarkable kings who ever occupied the throne of Egypt.

He is particularly famous for having regularized the level of Lake Moeris (actually Birket el-Qârûn) in the Fayûm by building a barrage at Illâhûn. At Hauwâra he erected an edifice called the Labyrinth and he was buried in the same region. His reign is marked by a great activity in the mines of Sinai, in Nubia, and in the Libyan desert.

The reign of Amén-m-hat III (fig. 16) completes the line of the illustrious kings of the XIIth Dynasty. His successors, who belonged to the family of the Sebek-hoteps preceded by Amén-m-hat IV and by a queen who actually reigned over Egypt (Skemiophris), were rather weak



Fig. 15.—Senusret III.

rulers. It is in fact the epoch which preceded the disorders provoked by the incursion of the Hyksos.

HYKSOS PERIOD (XVth and XVIth Dynasties).—Between 1700 and 1675 B. C., a horde of fanatic tribes invaded the Delta. These invaders are known under the name of Hyksos a word which means «Chiefs of the Beduins» (fig. 17). This push seems to have been the counter effect of a great invasion of Syria, Assyria and Babylonia by Indo-European races coming from the River Oxus.

The Hyksos eventually spread out all over Middle Egypt and effectively reigned over the occupied parts, while Thebes continued to keep its autonomy. They demolished a great number of temples and monuments, and reduced the Egyptians to slavery. Their capital was established at Avaris in the Delta, and they fortified several towns such as the strategic post now known as Tell el-Yahûdiya. To-day we find small traces of the Hyksos everywhere, such as at Gebelein in Upper Egypt and even in Palestine (Tell ed-Duweir, etc.).

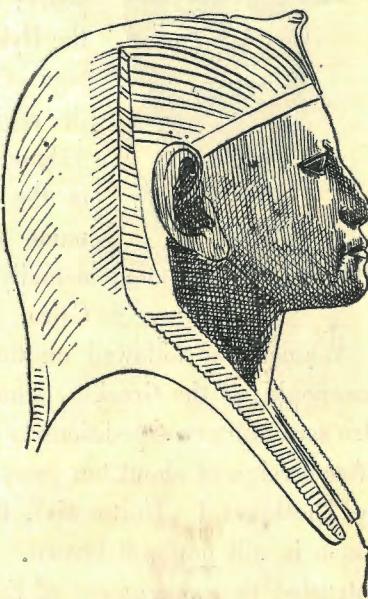


Fig. 16.—Amén-m-hat III.

The written documents left by the Hyksos are all in Egyptian, while the language spoken by them was surely a Semitic idiom. Besides names such as Khyan, Apophis (Apepi), they left also Semitic names like Yâqeb-el ("Jacob is God"), Yâqeb-Baal ("Jacob is Lord"), Anet-el ("Antit is God").

XVIIth DYNASTY.—This period marked the beginning of Egypt's struggle for independence. We see that the three Theban kings Seqenen-râ I, II, and III directed this movement. Seqenen-râ III succumbed with his weapons in his hands. It was only the last of his three sons who succeeded in expelling the Hyksos from the country, and in pursuing them

as far as Sharuhēn in southern Palestine. His victory is recorded in the famous inscription of el-Kāb.

NEW KINGDOM : THEBAN PERIOD (XVIIIth to XXth Dynasties).—It was Neb-pehtī-rā Āāhmes (or Amasis) who was the founder of the great XVIIIth dynasty which reigned over Egypt for more than two hundred years; but while he was occupied in expelling the Hyksos the Nubians of the south took advantage of his preoccupation to try and reconquer the region situated north of the Second Cataract. Āāhmes reigned twentytwo years and was buried in the Theban region known today under the name of Dirā' Abu 'n-Naga. His mummy is actually preserved in the Egyptian Museum, Cairo.

Āāhmes was followed on the throne by his son Āmen-hōtep I (the Amenophis of the Greeks), who had again to subdue the Nubians. He also sent military expeditions to Libya and Syria.

After a reign of about ten years he was followed by Thothmes I (Thutmosis), the parentage of whom is still not well known. This latter king entrusted the government of Egypt to a viceroy called Tura, who took the title of "Royal Prince of Kush" (Kush was a name applied to that particular land adjacent to Egypt which was between the Ist and IVth Cataracts). The viceroy pacified all the land of the south. After erecting commemorative monuments at the Island of Tombos, in the Third Cataract, the king directed the armies of an expedition against Asia where monuments were set up along the Euphrates marking everywhere the limits of his kingdom.

Thothmes I left a legitimate daughter called Hatshepsut (fig. 18) and, it seems also, an illegitimate son born from a concubine. He married

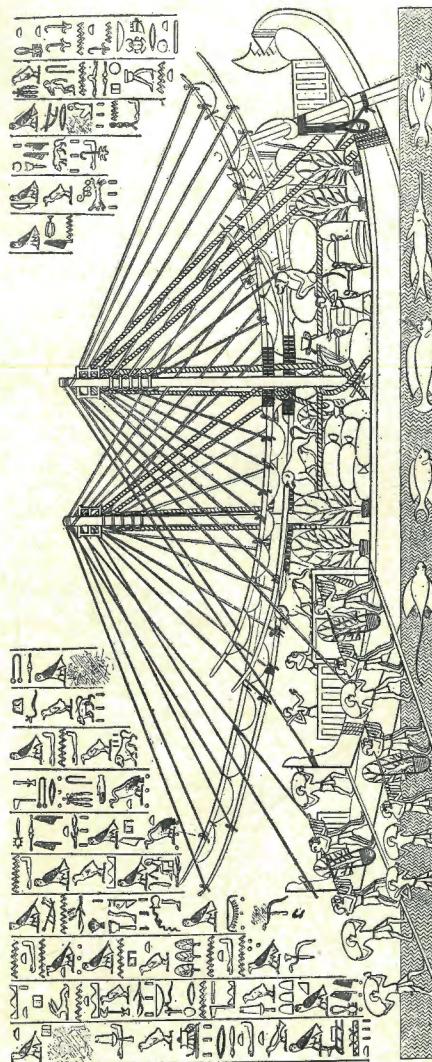


Fig. 17.—A Hyksos king.

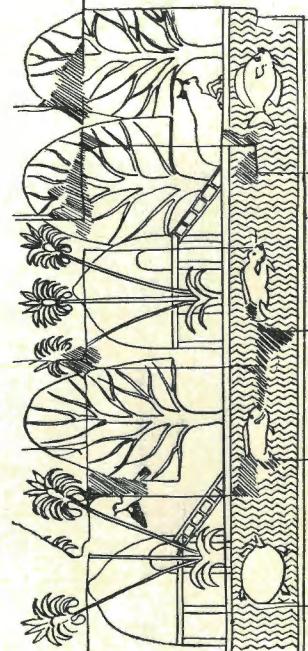


Fig. 18.—Queen Hatshepsut.

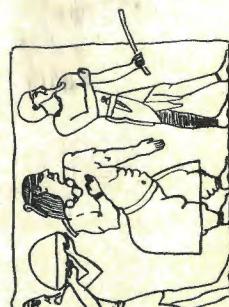
SOME RECORDS OF QUEEN HATSHEPSUT'S EXPEDITION TO THE LAND OF PUNT.



Loading Egyptian boats in Punt.



A landscape of Punt.



A princess of Punt.



A scene of Punt :
ape, cattle and giraffe.

them together and this is how Thothmes II, son of the preceding Thothmes, and his half-sister reigned conjointly. The new king seems to have been of rather delicate health, and to have died young. Hatshepsut afterwards married Thothmes III, the actual degree of parentage of whom with the reigning family is not yet well known.

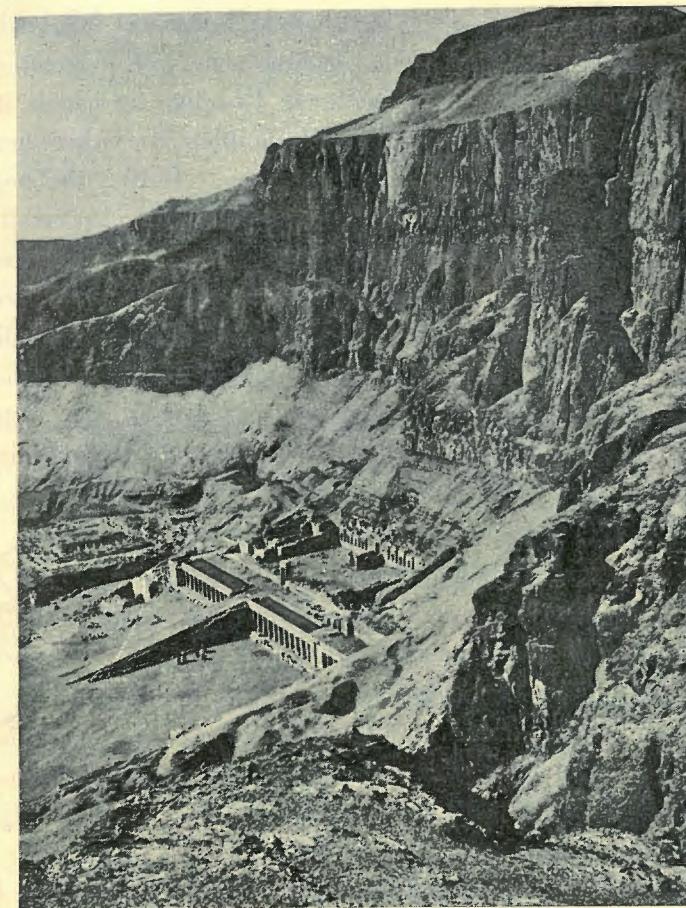


Fig. 19.—Hatshepsut's funerary temple at Deir el-Bahri.

During her life Hatshepsut ordered a magnificent funerary temple to be built for herself at Deir el-Bahri in the Theban Necropolis (fig. 19). On the walls of this temple she depicted in bas-reliefs the history of a maritime expedition which she had sent to the country of Pun in order

to bring back incense, rare trees and animals, and so forth (pl. V). This able queen restored many temples at Karnak and Beni Hasan, and in the quarry centre at Sinai. At Karnak she even had some obelisks erected. She died at the age of sixty, after having reigned for twentyone years.

Although Hatshepsut left behind her the famous name of a great queen, Thothmes III (fig. 20) took it upon himself to mutilate everywhere her image and her name. During the beginning of the reign of this king the small Asiatic princes, not having seen Egyptian troops during the co-regency, formed a coalition against the Pharaoh under the direction of the prince of Kadesh, on the River

Orontes. The Syrian armies were concentrated in the fortress of Megiddo, in north Palestine. Thothmes III made siege against this town, and the story of his eventual victory is written on the walls of the Temple of Amen at Karnak. He subdued all occidental Asia, and was a powerful ruler as well as a great administrator and builder.

Amen-hotep II [or Amenophis] (fig. 21) was the heir to the throne of his father Thothmes III. An inscription on a huge stela recently found at Giza tells us that he was a great sportsman, loving horses, rowing and archery, and that he came on the throne when he was only eighteen years old. Here is an extract from this remarkable inscription : "He entered his northern place and he found that there were established for him four targets made of Asiatic copper, whose thickness was a hand breadth; and there were twenty cubits between one



Fig. 20.—Thothmes III.



Fig. 21.—Amen-hotep II.

post and the other. Then his majesty appeared on his team of horses like Mentu (the god of war) in his strength. He drew out his bow and seized four arrows together.....; he shot at it..... and his arrows came out of its back (namely, the back of the target)....." The king directed a triumphal military campaign in Asia where the princes started to rebel after the death of Thothmes III. He actually reached the very heart of Mitanni (a country to the north and east of Syria) and subdued all his enemies. Another stela found at Karnak says that Amen-hotep II captured during his campaign :

550 nobles,
240 of their wives,
6.800 *deben* (a weight measure) of vessels of wrought gold,
500.000 *deben* of copper,
210 horses, and
300 chariots.

Other stelæ found at el-Amada and Elephantine report that on returning from his Asiatic campaign the king had seven princes killed and their bodies attached to the prow of his ship. He hanged six others before the walls of Thebes and one before the walls of Napata. Ethiopia and Asia were frightened by his power.

Amen-hotep II restored and built many temples. He died after having reigned twenty-seven years and was buried in the Valley of the Tombs of the Kings, being followed by his son Thothmes IV.

This latter king is known to history for having cleared away the sand from the great Giza sphinx and for having erected a stela before the breast of this monumental legendary creature in accordance with a dream which he had—in this dream the god of the sphinx (the solar deity) appeared to him and ordered him to perform these works. He inaugurated a policy of alliance with the great powers of Asia, and married the daughter



Fig. 22.—Amen-hotep III.

of the king of Mitanni who became the mother of the future Amen-hotep III.

Amen-hotep III (fig. 22) was the last of the great kings of the XVIIIth Dynasty. He definitely conquered Nubia. It was during his reign that was commenced the famous correspondence in Babylonian cuneiform writing known as the "Correspondence of Tell el-Amarna". These letters refer largely to marriages between Egypt and certain kingdoms of Asia. The idea of the marriages was to maintain, as far as possible, Egypt's political predominance over these countries. Commer-



Fig. 23.—Amen-hotep IV (or Akhenaten) and his family.

cial exchanges took place with these lands and their art slowly infiltrated into Egypt.

Amen-hotep IV (fig. 23), generally known as Akhenaten, came to the throne of Egypt just when an energetic, powerful and skilful ruler was needed. Unfortunately he had none of these qualities, but his reign however deserves to be described with a little more detail.

Amen-hotep IV was certainly a weakling and a dreamer, as we gather from the monuments belonging to his reign. Since the reign of Thothmes III the power of Egypt was great enough, thanks to military cam-

paigns against western Asia and Nubia, to force the peoples of these countries to pay tribute to the Pharaoh. The royal treasury was full of riches and the court lived in opulence, an opulence however which was not morally weak like that of the Romans. Indeed, the most popular pleasures of the time were hunting and fishing. Amen-hotep III, the father of Akhenaten, built a big palace at Thebes on the western side of the Nile. He arranged a pleasure lake for queen Tiy and it is said that during the first ten years of his reign he killed a hundred and two lions. The priests of the god Amen did not look at this accumulated wealth of the court of Thebes without covetousness. Their activity rendered them odious in the eyes of the court, who aspired to get rid of this condition, and more especially to obtain liberty of thought.

It was in this atmosphere that was born the future king Amen-hotep IV known, as we have seen before, as Akhenaten, a name which means "The god Aten is Content". He was married young to Tadukhipa the daughter of Dushratta, a Mitannian princess, who died a few years afterwards. He then married the famous Nefertiti who is well known for her beauty. The king broke away from the old traditions by introducing the new cult of the solar disk (Aten) which according to the representations of this time was supposed to give life. He also established his residence at Tell el-Amarna in order to be far from the atmosphere of Thebes, and introduced into Egypt new manners and so on, consisting of realistic art, and fresh styles of costume and hairdressing.

Before concluding our account of the XVIIIth Dynasty we have still to mention king Tut-ankh-amen, who was not actually a direct successor to the throne. Akhenaten had seven daughters, one of whom married Smenkha-karä, an insignificant prince who remained not very long on the throne after he came to inherit it. Another of these princesses



Fig. 24.—Tut-ankh-amen as Khensu.

married Tut-ānkh-āten, "The Living Image of Āten" [or, "Beautiful is the Life of Āten"], who later became Tut-ānkh-āmen, "The Living Image of Āmen" [or, "Beautiful is the Life of Āmen"] (fig. 24). A stela found at Karnak relates that this king came back to Thebes and reverted to the worship of the ancient Egyptian god Āmen. His tomb, discovered in 1922, contained a rich collection of funerary furniture and objects which may now be admired in the Egyptian Museum.



Fig. 25.—Rameses II.

The XIXth Dynasty began with Her-m-heb (perhaps more correctly Herun-m-heb), a general of the army and regent in the time of Tut-ānkh-āmen, who eventually succeeded the latter as king. After him came an old man, named Rameses, who was apparently no relative of Her-m-heb; he became Rameses I and subsequently ruled conjointly with his son Seti I (or Sethos). Seti I conquered Palestine again; although the result of his battle with the Hittites was uncertain, peace was concluded between the two powers. He restored many temples of Āmen which had been mutilated under the reign of Akhenaten.

After having ruled for more than twenty years Seti I died and was replaced on the throne by his second son who became Rameses II. The latter monarch completed the buildings which had been commenced by his father at Abydos and Thebes. In the third year of his reign he repaired the routes leading to the gold mines in Nubia, establishing temples and cisterns for the workmen (fig. 25).

Rameses II then undertook a great campaign against the Asiatic rulers

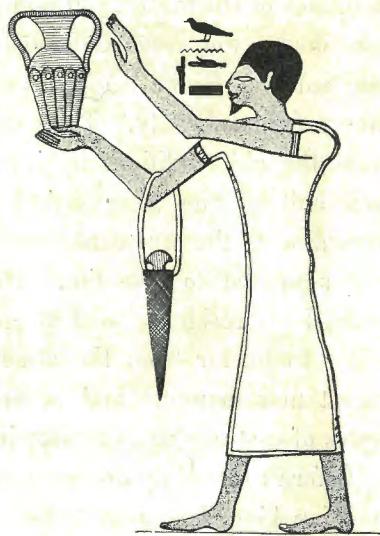


Fig. 26.—A "Chief of Kadesh".

MONUMENTAL REMAINS OF RAMESES II.



Ramesseum at Thebes.



Temple front at Abu Simbel.

who, instigated by the Hittites, made a coalition against Egypt. He went as far as Kadesh, on the Orontes, to meet the tremendous army of the enemy, and victory was said to have been due thanks only to the king's personal courage and to the swiftness of his horse. This victory is described in the well known poem of Pen-ta-ur (fig. 26). Scenes of the battle are engraved on the walls of the great temple at Karnak. Some time after this famous battle, and after peace had been concluded, Rameses II married the daughter of the Hittite king.

Rameses II was surely the greatest and the most powerful of the kings of Egypt. He erected many temples in Egypt and Nubia; and Lower Egypt especially was developed, many new towns being built there under his reign. Not only did he erect temples but he also set up in Egypt and even in Palestine and Syria many monuments, obelisks, colossal statues (pl. VI) and stelæ. He had a very large harem with many legitimate wives and concubines by whom he had over a hundred and fifty children, a hundred of whom were males. He reigned sixty-seven years.

At the death of Rameses II, Menephtah, his thirteenth son, came on the throne and made successful wars in Libya as well as in Palestine. He has left us an account of these wars on the famous "Israel Stela", where the name of Israel is mentioned for the first time in the Egyptian inscriptions. Until a few years ago it was believed that the Hebrews vacated Egypt under his reign in order to make their conquest of the Promised Land. The latest excavations, however, seem to prove that this event took place under the XVIIIth Dynasty.

The XXth Dynasty began with Rameses III (fig. 27), son of a certain Set-nekht, who was not of royal blood. He commenced his reign with brilliant victories over the Libyans and Aegeans. An expedition by land



Fig. 27.—Rameses III.

and sea against Palestine and Syria gave him the upper hand in those parts of Asia. The great Harris Papyrus describes the numerous constructions made under his time, gives a list of donations to the gods, and informs us of all that he had done for Egypt. At Medinet Habu we can see interesting scenes of the battles he conducted against various peoples in Asia. As a matter of fact the great Temple of Amén at Medinet Habu was actually built by him, as also were three more temples at Karnak.

On the other hand the reign of Rameses III marks the first real step in the decline of Egypt, that land which had witnessed so many glorious epochs. Owing to the huge donations which the king had made to the priests in favour of the gods the stocks of the country became exhausted; the army was longer supported, foreign mercenaries being engaged and forming even the royal bodyguard; while conspiracies arose everywhere, even in the royal harem. It seems possible that the king succumbed to one of these conspiracies.

The reigns of the Ramesside kings who followed Rameses III on the throne are rather obscure. These kings succeeded one another very quickly, for between the death of Rameses III and Rameses IX there elapsed only twentyfive to thirty years. It is a real period of decline, in which royal tombs were violated and in which the Asiatic empire of Egypt came to an end.

TANITE AND BUBASTITE PERIOD (XXIst to XXIIIrd Dynasties).—It was Smendes and his son, called Psusennes I, who inaugurated the XXIst Dynasty at Tanis, while a Libyan chief called Shashanq (the Shishak of the Bible) who had married a royal princess, became the first king of the Bubastite Dynasty (the XXIInd).

In Palestine, king Solomon was already dead, and a rivalry between his successor Rehoboam (in the south) and the usurper Jeroboam (in the north) gave Shashanq the chance to make an intervention in order to assert his rule over Palestine. He took Jerusalem in 930 B. C., and brought back from this campaign many treasures, among which were those of the temple of Solomon. He died five years afterwards, and was followed by his son Osorkon I (about 925-889 B. C.), who was defeated in Palestine by Asa, king of Judah. Egypt never again ruled over

Palestine, and the conditions of weakness such as obtained under the last Ramessides again prevailed in the former country.

After the reign of Osorkon II the Theban priests began to dispute the throne of Egypt with the Libyan usurpers, the result being that the XXIIIrd Dynasty was in fact contemporaneous with the XXIInd. This period forms rather an obscure part of the history of Egypt.

However Pānkhī the Ethiopian invader succeeded in unifying again the power, but of course in his own favour. A very important stela, now in the Egyptian Museum, shows us the importance of his victories. It was at this time that the Assyrian conquerors, after having taken all Palestine, arrived at the doors of Egypt.

ETHIOPIAN AND SAITE PERIOD (XXIVth to XXVIth Dynasties).—During the XXIVth Dynasty some foreigners, coming mostly from the ports of the Hellades, grew and flourished in the Delta. They choose Saïs for their capital—actually the modern Sâ el-Hagar. Commerce with the Mediterranean countries flourished during this period. The triumph over the foreigners by the Saite kings Tef-nekht and Bocchris did not last very long, for an Ethiopian king named Shabaka (Sabacon) invaded Egypt and founded the XXVth Dynasty. His general, and incidentally his nephew, was however defeated by the Assyrians under Sennacherib. Taherq [the Tirhakah of the Bible], (fig. 28) the grandson of Pānkhī, then became king of Egypt. He made his residence at Tanis in order to be ready to face the Assyrian menace which was growing stronger every day at the eastern frontier. But in spite of this precaution Esar-haddon, son of Sennacherib, succeeded in invading Egypt; he reached as far as Herakleopolis, and the local princes of Egypt paid tribute to him.

When Ashurbanipal succeeded his father on the throne of Nineveh the Assyrian armies were expelled from Egypt by Taherq. But two years later, and with the help of a Phœnician fleet, Ashurbanipal conquered Egypt and arrived at the walls of Thebes. Taherq died in 663 B. C.,



Fig. 28.—Taherq.

and was buried in a pyramid at Nûri in the Sûdân. His successor Tanut-âmen was defeated at Thebes by Ashurbanipal. This is the beginning of the decline of Thebes. The Ethiopians were now confined

to their own country of origin where, one century later, they founded the empire of Meroë.

By driving back the Ethiopians the Assyrians opened to Egypt a new door of independence. Ashurbanipal left Egypt under the governorship of Psemthek I, who was previously chief of Lower Egypt, and who had become a wealthy man thanks to the commercial activity of the foreigners who were recently established in the Delta. Psemthek I (fig. 29) soon became master of the south, and while Assyria was engaged in fighting against Babylon he seized the opportunity to proclaim himself king of Egypt.

Psemthek I thus became the founder of the XXVIth Dynasty, called Saïte, the royal residence being at Saïs in the Delta. He reorganized the Egyptian army, choosing his bodyguard from among his faithful mercenaries, who were mostly Carians, Ionians, Syrians, and so forth. He also established a fortress on the eastern frontier. In the meantime a certain Menü-m-hat was placed as governor over Thebes.

Necho, the successor of Psemthek I, mixed himself in Assyrian politics and wars, but was at last defeated at Carchemish by Nebuchadrezzar, who also took Jerusalem and destroyed the temple.

Psemthek II (fig. 30), his son, only reigned for a short time. He visited Byblos, the great seaport of Syria, while his generals Potasimto and Amasis directed a military campaign in Nubia. From a Greek inscription left at Abu Simbel, and from other sources, we gather that Potasimto was in charge of Greek and Jewish mercenaries, while Amasis



Fig. 29.—Psemthek I.



Fig. 30.—Psemthek II.

led the Egyptians; a beautiful sarcophagus and libation bowl belonging to the former general and a statuette belonging to the latter general are among the treasures of the Egyptian Museum.

Psemthek II was followed by Apries who endeavoured to support a Jewish revolt (under Zedekiah) against Babylon, but without success. Amasis, an Egyptian general, plotted against Apries, the latter being killed as a result. Amasis, who came to the throne in 569 B.C., greatly favoured the Hellenistic influence in Egypt. Commerce became the chief mainstay of the country. Amasis succeeded in pacifying Egypt which soon became coveted by its eastern neighbours, of whom Persia became the master under the reign of Cyrus. The respective sons of these two monarchs, namely, Psemthek III on the Egyptian side and Cambyses on the Persian, engaged in a decisive fight, as a result of which the latter made himself master of Egypt where he inaugurated the XXVIIth or Old Persian Dynasty.



Fig. 31.—Darius I.

OLD PERSIAN AND MENDESIAN PERIOD (XXVIIth to XXXIst Dynasties).—Although Cambyses was an invader he became a real Pharaoh and adopted the traditional protocols and attributes; he was called the “Son of the god Rā” just as were the ancient kings of Egypt. It seems that he was received in Egypt with great honours. However, he was not successful in the military enterprises which he conducted against Ethiopia and the Oasis of Siwa in the Libyan Desert; furthermore, the Phoenician fleet refused to help him against their brethren in Carthage. Cambyses was very intolerant towards the Egyptian divinities for he destroyed their statues, demolished temples, and actually killed an Apis bull. Being called back to his country of origin on account of political reasons he left Egypt about 521 B.C., and was replaced by Darius I, the son of Hystaspes (fig. 31).

Fortunately for Egypt Darius was a very wise and tolerant ruler, thus being a great contrast to Cambyses. He respected the ancient religion of the country and restored the school of scribes at Saïs which had been

abolished by his predecessor. Darius is the king who first introduced coins into Egypt (the *darics*).

Egypt was now the Sixth Satrap (province) of Persia, and was obliged to pay yearly tributes to Susa. Towns were fortified and garrisons were established all over Egypt as far south as Elephantine, the most powerful one being at Memphis.



Fig. 32.—Nectanebus II

The succeeding kings, namely, Xerxes I, Artaxerxes I and Darius II, were not especially renowned for any great deed. Their reigns indeed were occupied in establishing order in the country where internal revolts occasionally took place. Under the last king Egypt regained its independence for a brief period.

Amyrtaeos of Saïs is the only known king of the XXVIIIth Dynasty.

The XXIXth Dynasty, of Mendesian origin, lasted for only twenty years; there is nothing special to record about it except that king Hager (the Achoris of the Greeks) repelled a Persian invasion after three years of resistance, and associated himself with Evagoras who defended Cyprus against the Persians.

Nectanebus I founded the last indigenous dynasty (the XXXth), called the Sebennytic. He not only restored ancient monuments but in addition had many new ones built. He also reorganized the government, fortified the "White Walls" of the city of Memphis, and defeated Pharnabazus the Persian Satrap (governor) who had come with the help of the famous Greek general Iphicrates to try and overthrow the Egyptian army and to take possession of Egypt. His son and successor Djed-her (Tachos) tried to conspire with the Asiatic princes against the great king of Persia, but without any success.

Egypt now suffered from internal intrigues and plots, which gave the Persians the chance to rule again over the country; thus was formed the XXXIst Dynasty with Artaxerxes III, Arses and Darius III, which lasted until 334 B. C., when Alexander the Great, coming from Macedonia, crushed the power of the Persian kingdom. Alexander was received in Egypt with great acclamations and honour. He founded the city of Alexandria in 332 B. C., and was famous for his tolerance of the old religion of the land.



CHAPTER III.

WRITINGS IN EGYPT.

MODERN VESTIGES OF ANCIENT EGYPTIAN WRITING AND LANGUAGE, HIEROGLYPHIC WRITING, HOW HIEROGLYPHS ARE READ, DIVISIONS OF THE EGYPTIAN CALENDAR, SOME NAMES OF FAMOUS KINGS, CHAMPOLLION AND THE ROSETTA STONE, HIERATIC WRITING, DEMOTIC WRITING, COPTIC WRITING, AND MISCELLANEOUS WRITINGS.



Ostracon from Deir el-Medina.

MODERN VESTIGES OF ANCIENT EGYPTIAN WRITING.—

During more than a century the activity of a great number of scholars all over the world has been concentrated on the fascinating problem of Ancient Egypt, that little corner of the globe situated amidst the moving sands of the desert and so rich in treasures and more especially in historical material.

Since three centuries only the Coptic (Egyptian Christian) language has ceased to be a spoken language, for as late as the xvith century A. D.

it was still spoken in some villages of Upper Egypt. A xinth century Coptic vocabulary in old French, and with the French words actually

written in Coptic characters, has been found; and we may add here that the interesting Coptic literature ceased to exist since the xth century. To-day, the Coptic language, which represents the last living vestige of such a glorious past, is used only in liturgy, but although this language is a direct survival of the ancient Egyptian spoken language the same cannot be said for the writing. Hieroglyphs constitute the most ancient writings of Egypt.

HIEROGLYPHIC WRITING.—Clement of Alexandria, who died in the third century of our era, divided Egyptian writing into three categories. He called the first one *Grammata Ierogliphika* or “Engraved Writing”, the second one *Grammata Ieratika* or “Sacred Writing”, and the third one *Grammata Epistolographika* or “Letter Writing”. These divisions give us an exact idea of the writings used by the ancient Egyptians.

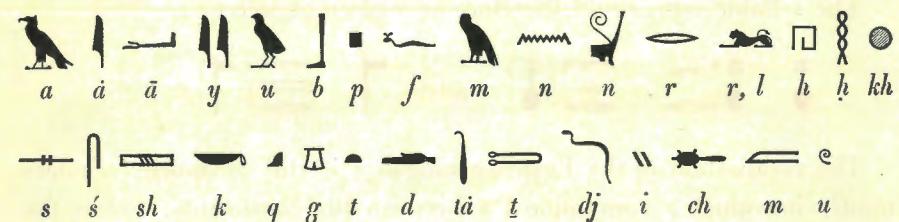
It is generally admitted that the Egyptians as well as the majority of other people in antiquity commenced to express their thoughts by pictures. The pictographic origin of hieroglyphic writing is still unknown to us. Its appearance could not be spontaneous and its formation probably goes back to the predynastic period; its origin is generally placed at about the middle of the fourth millennium. On the carved ivories of the 1st Dynasty the hieroglyphs, although represented primitively, are already stylistic as if they belonged to a well formed and conventionalized writing. To avoid confusions in the reading of homophonic words mute determinatives were employed, which had the happy result of giving these words the precise and unmistakable meanings which they were intended to convey to the reader.

The Egyptians used hieroglyphic writing for over three thousand years, and from its general appearance we can determine very roughly to which period any particular writing belonged. Between 3200 and 2780 B.C., its appearance is rather awkward and primitive; under the Old Kingdom, that is to say, between 2780 and 2270 B.C., it becomes sure and precise; while after 2270 B.C., the hieroglyphs are engraved deeper than was usual at other periods. During the New Kingdom, from 1400 to 1100 B.C., the signs are more elegant in form, while in the Saitic period, between 663 and 525 B.C., they are more flat but

finely executed. Under the Ptolemaic period and under the Roman Empire the hieroglyphs are crowded together, and of rather poor quality.

HOW HIEROGLYPHS ARE READ.—The number of hieroglyphs constituting Egyptian writing exceeds some five thousand, but six hundred only were in frequent use. We must distinguish between alphabetical signs, syllabic signs, and determinatives. With the help of a few superficial elements it is possible to read a royal name with the protocol and kingly attributes.

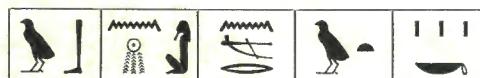
ALPHABETIC SIGNS.



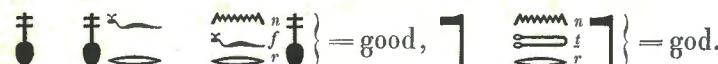
SOME SYLLABIC SIGNS.

	<i>au</i>		<i>ur</i>		<i>mer</i>		<i>āa</i>		<i>neter</i>
	<i>ab</i>		<i>ba</i>		<i>mes</i>		<i>ua</i>		<i>ka</i>
	<i>ānh</i>		<i>gem</i>		<i>nu</i>		<i>pa</i>		<i>sha</i>
	<i>ān</i>		<i>hep</i>		<i>neb</i>		<i>ār</i>		<i>dja</i>
	<i>up</i>		<i>per</i>		<i>shu</i>		<i>dā</i>		<i>kheper</i>
	<i>un</i>		<i>men</i>		<i>su</i>		<i>neser</i>		<i>bāt</i>
	<i>hetep</i>		<i>meh</i>		<i>her</i>		<i>hes</i>		<i>rā</i>
	<i>āb</i>		<i>heqa</i>		<i>ātem</i>		<i>hem</i>		<i>sedjem</i>

Syllabic signs may be written with the help of alphabetical hieroglyphs. As a matter of fact, however, the syllabic ones are often accompanied by one or two and sometimes even three of the alphabetical signs in order to guide the reader in the pronunciation. Sometimes these alphabetical signs are added only for reasons of symmetry as the groups of signs are always supposed to fill squares, a number of associated squares forming a line of writing :



The syllabic signs could therefore be written as follows :



The vocalization of the Egyptian language is still unknown; scholars mostly introduce a conventional *e* between the consonants, unless the word contains some sound-signs such as *a*, *i*, *u*, which are of precious help for reading. The following are some groups of signs which we meet very frequently :

= (*Nisut bâti*), king of Upper and Lower Egypt.

= (*Neb taui*), lord of the Two Lands.

= (*Sa Râ*), son of the god Râ (the solar god).

= (*Amen-Râ*); the god Amen-Râ.

= (*meri*), beloved (of).

= (*ānkh djet*), who lives eternally.

= (*ānkh udja seneb*), who lives, who is strong and is healthy.

= (*ānkh djed uas*), life, stability and enjoyment.

= (*maā kheru*), the justified (*i. e.*, the deceased).

= (*hem-f*), his majesty.

= (*sesh*), the scribe.

= (*neter āa*), the great god.

= (*neter nefer*), the good god.

= (*renpet*), year; (*hat sep*), regnal year.

The numbers are as follows :

= 1, = 3, = 9, = 10, = 50, = 100, = 500,

= 1000, = 10.000, = 100.000, = 1.000.000.

DIVISIONS OF THE EGYPTIAN CALENDAR.—The ancient Egyptians had three seasons of the year, each season consisting of four months :

Akhet,
season of inundation.

Peret,
springtime,

Shemu,
summer.

1. Thoth.

5. Tybi.

9. Pachons.

2. Paophi.

6. Mechir.

10. Payni.

3. Hathor.

7. Phamenoth.

11. Epiphi.

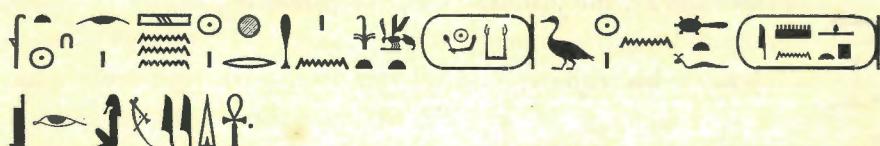
4. Choiak.

8. Pharmouthi.

12. Mesore.

The sign tepy often designates the first month.

Having thus given these first elements we now reproduce the beginning of a stela inscription bearing a date :



TRANSCRIPTION.—*Hat sep medj abed I Shemu heru I kher hem n nisut-bâti
Djeser-ka-râ sa Râ n chetef Âmen-hotep User meri dâ ânkh.*

TRANSLATION.—“The year ten of the first month of the season of summer (Pachons), day I, under the majesty of the king of Upper and Lower Egypt, Djeser-ka-râ, (issue) of his body, Âmen-hotep, beloved of Osiris, given life”.

SOME NAMES OF FAMOUS KINGS :



Menâ (Menes).



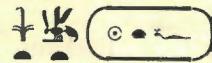
Per-âb-sen.



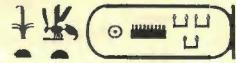
Seneferu.



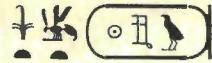
Khufu (Cheops).



Khâ-f-Râ (Chephren).



Men-kau-Râ (Mycerinus).



Sahu-Râ.



Unâs.



Maât-n-Râ, Âmen-m-hat III.



Neb-pehti-Râ, Âah-mes I (Amasis).



Djeser-ka-Râ, Âmen-hotep (Amenophis) I.



Âa-kheper-ka-Râ, Thothmes I.



Âa-kheper-n-Râ, Thothmes II—Nefer-khâu.



Maât-ka-Râ, Hat-shepsut-chnam-Âmen (Hatshepsut).



Men-kheper-Râ, Thothmes III.



Âa-kheperu-Râ, Âmen-hotep II-neter-heqa-Âunu.



Men-kheperu-Râ, Thothmes IV-khâ-khâu.



Neb-Maât-Râ, Âmen-hotep III-heqa-Wast.



Nefer-kheperu-Râ-uâ-n-Râ, Âmen-hotep-neter-heqa-Wast (Amenophis IV).



Akh-n-âten (Akhenaten).



Neb-kheperu-Râ, Tut-ânh-Âmen-heqa-Âunu-resu.



Djeser-kheperu-Râ-setep-n-Râ, Âmen-meri-Herun-m-heb.



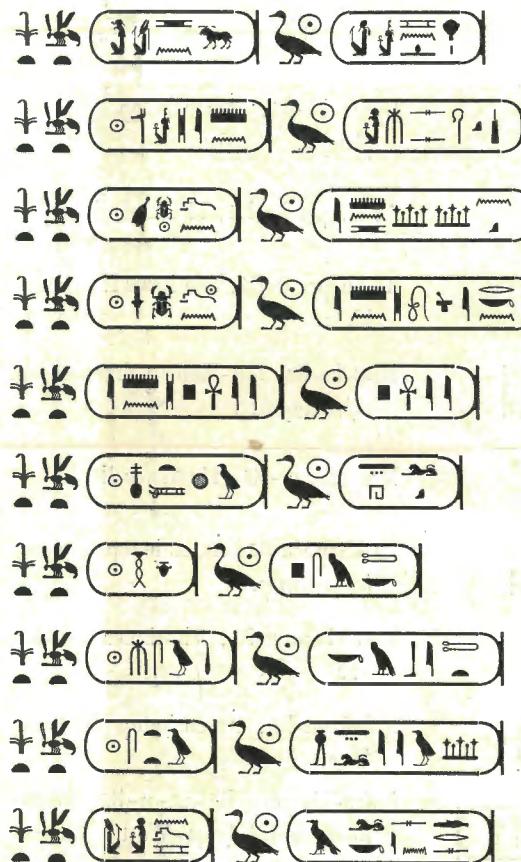
Men-pehti-Râ, Râ-messu (Rameses I).



Men-Maât-Râ, Ptah-meri-n-Seti (Seti I).



User-Maât-setep-n-Râ, Râ-messu-meri-Âmen (Rameses II).



Ba-n-Rā-meri-Āmen, Ptah-meri-n-hotep-her-Maat (Menephtah).

User-Maät-Rā-meri-Āmen, Rā-meses-heqa-Āunu (Rameses III).

Kheper-hedj-Rā-setep-n-Rā, Āmen-meri-Shashanq (Shishak I).

Sekhem-kheper-Rā-setep-n-Rā, Āmen-meri-Usärken (Osorkon I).

Āmen-meri-Pānkhi, Pānkhi.

Rā-nefer-ātem-khu, Taherq (Tirhakah).

Uah-āb-Rā, Psemthek (Psammetichus I).

Mesut-Rā, Kembātet (Cambyses).

Setetu-Rā, Āntariusha (Darius Hystaspes).

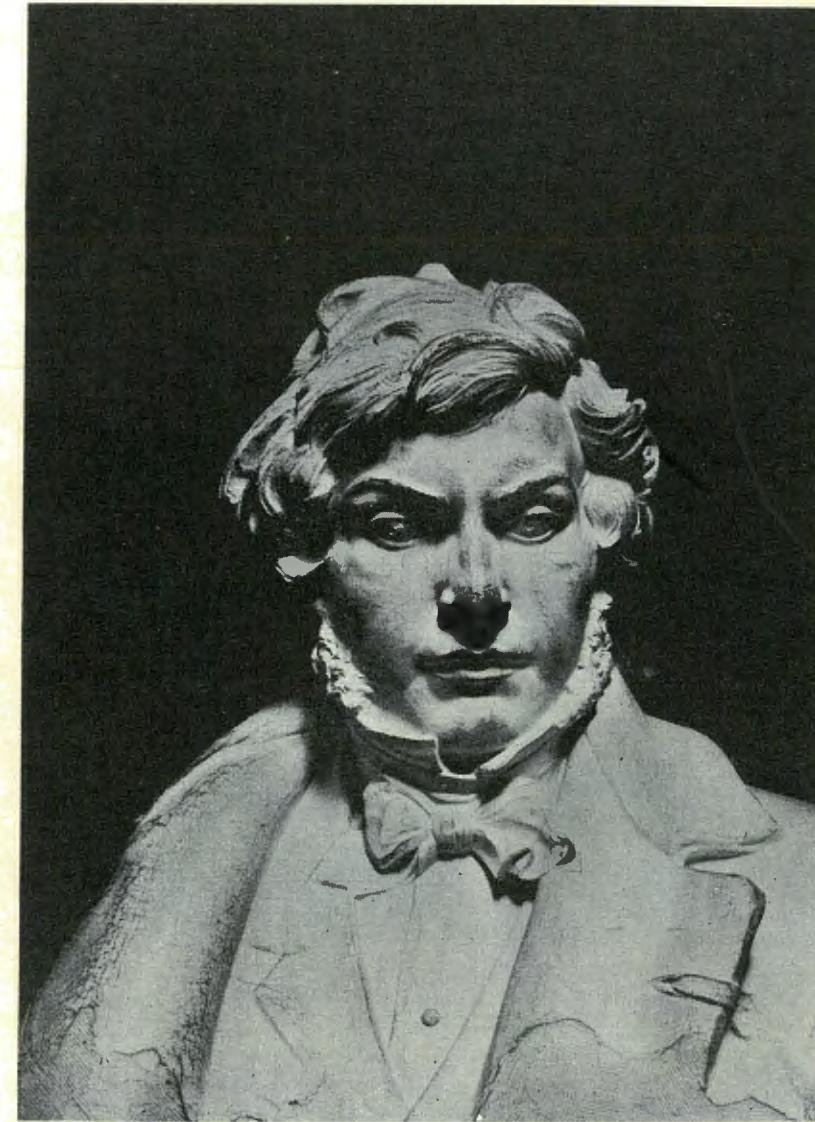
Setep-n-Rā-meri-Āmen, Aleksāndres (Alexander the Great).

CHAMPOILLION AND THE ROSETTA STONE.—It was in September, 1822, that Jean François Champollion (pl. VII) wrote his famous Letter to

M. Dacier, the Secretary of the French Academy, informing him that he had deciphered the Egyptian hieroglyphs. Thanks to the Rosetta Stone, which had been unearthed in Egypt by soldiers of General Menou during the campaign of Napoleon, this work was carried out. The Danish scholar Zoëga had already noticed that royal names in hieroglyphs were placed in cartouches.

The proper names of Ptolemaic kings were always written in alphabetical signs; this fact enabled Champollion to compare the royal names and thus to find out the value of each sign. The Decree written on the

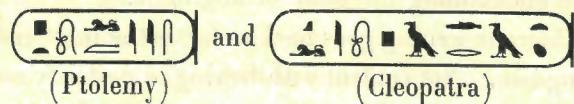
A royal cartouche.



JEAN FRANÇOIS CHAMPOILLION

(1790-1832).

Rosetta Stone was in hieroglyphs, demotic and Greek. From the Greek text Champollion discovered, for instance, the positions of the hieroglyphic names of Ptolemy and Cleopatra.



These two names gave him by comparison the values *p*, *t*, *l*, and so on. After the defeat of the French navy at Abuqir (it was under the command

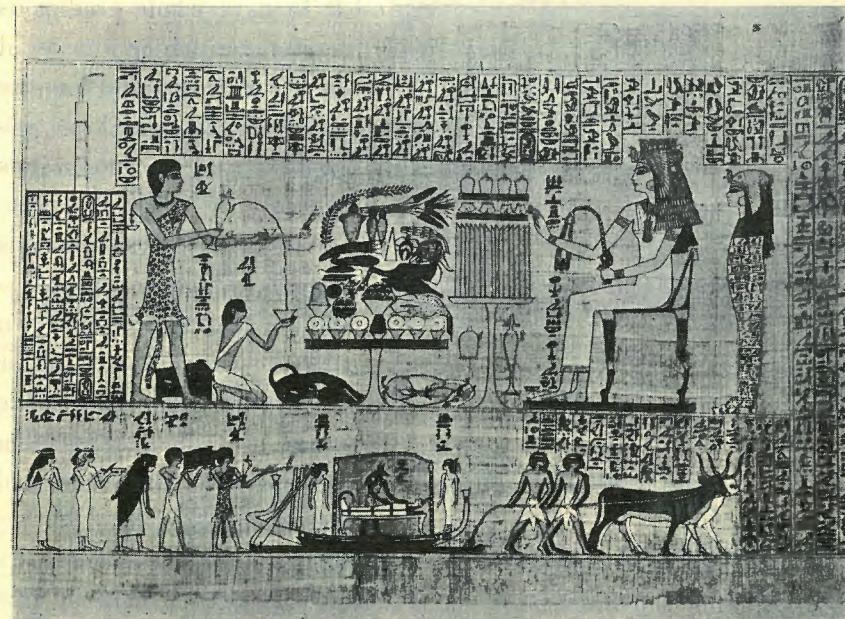


Fig. 33.—A specimen of papyrus inscribed with cursive hieroglyphs.

of Admiral Brueys), the Treaty concluded between France and England contained a clause by which all antiquities found in Egypt by Napoleon's Expedition should be handed over to England. A special clause mentioned the Rosetta Stone, which is now exhibited in the British Museum, London. A cast of this stone is to be seen in the Egyptian Museum, Cairo, Room No. 34 (north wall).

HIERATIC WRITING.—The Egyptians did not only write on stone; they also used papyrus on which they wrote with the help of a reed. Thanks to these latter materials writing became more cursive (fig 33) and more compact while maintaining the same orthography.

The use of hieratic writing goes back as far as the most ancient periods of the Old Kingdom. Not content with leaving to posterity monuments of

granite and other stones on which were engraved hieroglyphical texts as well as scenes of current life, the Egyptians left to us a whole prodigious literature written on a material which is of the greatest fragility but which, however, has resisted the ravages of thousands of years.

While the great monuments of stone, which are so extremely resistant were overthrown either by destructive hands or even by earthquakes, the fragile papyri, being small, were often overlooked by robbers and others (fig. 34).

The papyri were usually rolled, often placed in pottery jars hermetically sealed, and deposited in tombs; and if destiny does not let them fall into unskilful hands to be unrolled these papyri often bring to light unexpected details of religious, profane and other literature sometimes as old as three thousand years.

The unrolling of a papyrus is an extremely delicate operation. Usually the papyrus is first dampened by covering it with several bands of wet cloth. Sometimes, however, the papyrus acquires its flexibility after having been placed under a glass bell together with a wet sponge which communicates its dampness by evaporation. Then the papyrus is put on a fine piece of gauze upon which has first been placed a thin layer of



Fig. 34.—A papyrus with hieratic writing.

glue so that the papyrus adheres to it by simple impression of the thumb. The unrolling should not take place in the sunlight and must be carried out without interruption until the end of the operation. Sometimes dissolvents must be used to clear the papyri of bituminous material which adhere to them owing to their contact with mummies. In such cases they are plunged into a bath of ether and alcohol and afterwards into one of rectified alcohol. Essence of turpentine also renders good service. Once it is unrolled, cleaned and dried, the papyrus is placed between two glass sheets on which have first been put some disinfectant and insecticide. These two glass sheets are then hermetically closed by melting some wax all around the edges, and afterwards framed for exhibition.

The papyri have preserved a very great part of the old Egyptian literature. We have already seen that a book of maxims was written under the Vth Dynasty, and perhaps even earlier. Here are some of these maxims—which we owe to the vizier Ptah-hotep who, having grown old, wanted to leave on record before he died, and for use after his death, some of his teachings, which are of the very highest moral value :

“ Be not proud because thou art learned, but discourse with the ignorant as with the sage.....”

“ If thou be a leader as one directing the conduct of the multitude, endeavour always to be gracious, that thine conduct be without defect. Great is Truth, appointing a straight path.....”

We recognize among some of the maxims psychological observations of greatest utility, as for instance :

“ If thou be among the guests of a man that is greater than thou, accept that which he giveth thee, putting it to thy lips. If thou look at him that is before thee pierce him not with many glances”.

“ If thou have ploughed, gather thine harvest in the field, and the god shall make it great under thine hand.....”

“ Be not covetous as touching shares, in seizing that which is not thine own property. Be not covetous towards thine neighbour.....”

“ If thou wouldst be wise, provide for thine house, and love thy wife that is in thine arms. Fill her stomach, clothe her back; oil is the remedy of her limbs. Gladden her heart during thy lifetime, for she is an estate profitable unto its lord. Be not harsh, for gentleness mastereth her more than strength. Give to her that for which she sigheth and that towards which her eye looketh; so shalt thou keep her in thine house”.

The first true development of the literature seems only to have taken place under the obscure epoch which preceded the Middle Kingdom and under the XIIth Dynasty itself. The literary works belonging to these two epochs were still invoked in the schools for nearly half a millennium afterwards. The style of the literature of these epochs is rather affected, but this literature, of which many parts are surely still missing, does not constitute the classical period of Egyptian literature.

A new literature arose at the beginning of the XVIIIth Dynasty when the New Kingdom came into existence. It is actually Akhenaten who broke with the traditions of the ancient classical language, and the famous *Hymn to the Sun* composed under his reign is written in the spoken language of the people at that period. This is how begins the hymn which, incidentally, has often been compared to Psalm CIV of David :

“Beautiful is thine appearing in the horizon of heaven, thou living sun, the first who lived!..... Thou art beautiful and great, and glistenest, and art high above every land. Thy rays, they encompass the lands, so far as all that thou has created. Thou art Rā, and thou reachest unto their end..... When thou goest down in the western horizon, the earth is in darkness, as if it were dead. They sleep in the chamber, their heads wrapped up, and no eye seeth the other..... Every lion cometh forth from his den, and all the worms that bite..... The earth is silent, for he who created it resteth in his horizon”.

The new literature saw nature as it is and rejoiced about it. It was fresh in style, and actually lasted for about five centuries, after which literary activity was extinguished until the demotic writing appeared; it commenced anew under the Greek period.

The most important role played in Egyptian literature, greater even than that of the schoolmasters, was that of the scribes who formed a highly developed cast which has been rendered eternal by the Old Kingdom sculpture and bas-relief.

The singers and story-tellers have also greatly contributed to the formation of the literature, while the lessons of the schools, where the pupils had always to copy and recopy the literary works of the great scribes and redactors, are really the most important sources to which we owe the gems of Egyptian literature which have been preserved. This literature (we are not speaking of the *Pyramid Texts* which were engraved

in hieroglyphs on stone but only of the inscriptions contained in the papyri) includes the following great masterpieces which give some idea of the way in which it was built up :

The Story of Sinuhe,
The Story of the Shipwrecked Sailor,
The Story of the Herdsman,
The Story of Cheops and the Magicians,
The Deliverance of Mankind, and so on.

The greatest books of wisdom are the *Teachings of Ptah-hotep*, Ka-gemni, Duaef (which deal mostly with scholarship) and of king Amen-m-hat, also the *Teachings for king Meri-ka-rā*, and, lastly, the *Teachings of king Sehotep-ab-rā*.

A whole literature of complaints developed under the epochs of social disorder; they are really observations on contemporary living conditions, and comprise :

The Dispute with his Soul of One who is Tired of Life,
The Admonitions of a Prophet,
The Complaint of Khā-kheper-rā-seneb,
The Prophecy of Nefer-rehu,
The Complaints of the Peasant.

These observations are sometimes full of philosophy. The one who is tired of life says :

“To whom do I speak today?
Brothers are evil,
Friends of today, they are not lovable.

To whom do I speak today?
Men are covetous,
Every one seizeth his neighbour's goods.

.....
To whom do I speak today?
He that hath a contented countenance is bad,
Good is disregarded in every place”.

But beside these sad observations we find also in the Egyptian literature love pieces of the greatest charm :

“Ah, would I were her negress that is her handmaid, then would I behold the colour of all her limbs.

“Ah, would I were the washerman in a single month I would wash out the unguents which are in her clothing

“Ah, would I were her signet-ring which is on her finger”



Fig. 35.—A judgment scene.

The religious literature comprises hymns to deities and so forth, but the most important work of this class is without any doubt the so-called *Book of the Dead*, chapters of which were frequently placed with the deceased in the tomb. These chapters are often associated with very curious painted or drawn vignettes which were evolved in the fertile imaginations of the scribes. The *Book of the Dead* essentially contains details of the various stages of the voyage of the soul in the next world. We often meet with the judgment scene, in which we see Osiris sitting on his throne and holding all his insignia (fig. 35). Before him is the god

Thoth (he is the god who invented writing) recording the decree of judgment. Anubis and Horus, the two sons of Horus, are watching the balance, on one pan of which is placed the heart of the deceased and on the other pan a small figure of Maat the goddess of Truth. The deceased and his *ka* (the “double”) are introduced by Horus or sometimes (in the latest period) by Maat, who has no face and wears the feather of “truth”. Fortytwo judges assist in the trial.

Among the great narratives of the New Kingdom we may mention :

The Tale of the Two Brothers,

The Enchanted Prince,

The Capture of Joppa,

A Ghost Story,

The Travel of Un-Amen.

The sapiential writings, among which are fables, some of which may perhaps have been the very origin of certain of our own fables, may also be included in this new literature. We know for instance of the quarrel between the body and the head, which was a very popular theme. Beside these writings we have also many papyri and ostraka bearing caricatures where animals personifying gods, kings, and courtiers make bitter criticisms of the habits of the time.

The king is also often the subject of poems, among the most famous of which is the *Poem of Pen-ta-ur*, which glorifies the prowess of Rameses II at the battle of Kadesh, on the River Orontes.

A special mention should also be made of scientific papyri, among which we sometimes find mathematical and medical treatises of greatest value. Books of medecine were written since the first few dynasties; and it was said of king Cheops that having felt remorse at the end of his life for having so badly treated his people he tried to ease his conscience by having a book of medecine compiled. These medical books, of which our museums preserve many interesting editions, contain remedies and advices for the most common diseases of the country.

A new literature arose with the development of demotic writing.

DEMOTIC WRITING.—The third class of writing of which Clement of Alexandria speaks is sometimes called “correspondence” writing. Beginning from about 800 B.C., hieratic writing became more and more

cursive. A very rapid form of it became the actual demotic writing, or writing of the "people", as the word *demotic* implies. It was the writing used every day for civil acts, decrees and correspondence—in short everything was written in demotic for daily and rapid use until two centuries before the Christian era.

This writing is preserved in a great number of marriage and other contracts, deeds, civil acts, loans, acknowledgements of debts, letters,

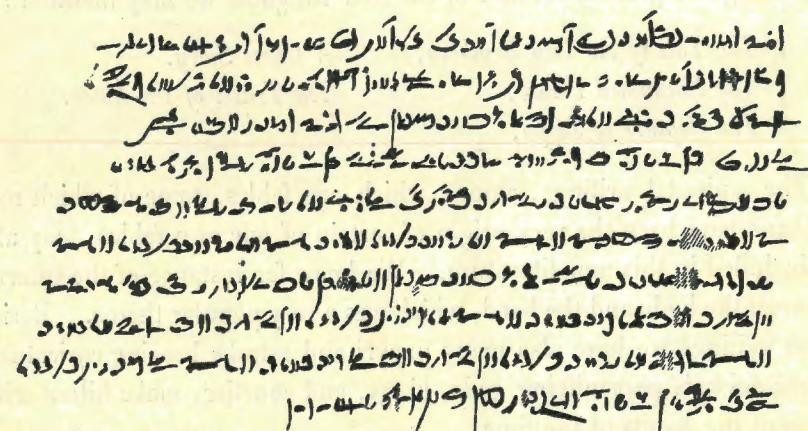


Fig. 36.—Specimen of Demotic writing.

and so forth, all of the later period. But beside this writing hieroglyphs were still employed, remaining in use chiefly for religious texts, royal decrees, and so on.

The specimen of demotic papyrus here illustrated (fig. 36), contains the deed of a sale of a cow under the reign of Amasis II, of the XXVIth Dynasty. It reads as follows :

"Year eight, month of Pachons, under the Pharaoh (life, health and strength to him!) Amasis (life, health and strength to him!). Zeptehef'ónkh, son of Peteptah, his mother being Tebaiat, hath declared to the Comforter of the Father's heart, Petéesi, son of Essemteu, his mother being Shepenési : 'Thou hast caused my heart to agree to the silver for this red plough cow named Uzeboki. She is thine, she is thy cow : together with every calf that she shall produce, from year eight, month of Pachons, onward for ever. No man in the land shall be able to exercise authority over her except thee, including any man in the land and my own self likewise. He that shall come to thee on account of her, saying "She is not thy cow", I am he that

will clear her for thee. If I do not clear her for thee, I will give thee a cow of her kind. If I do not give thee a cow of her kind, I will give thee one *artaba* of wheat for her, besides for every calf that she shall produce. Thy man hath the right to recover for them, and I will give them unto thee. If she is taken and I make a bull-calf after her, I will give thee a bull-calf of his kind. If she is taken and I make a heifer after her, I will give thee a heifer of her kind. If she is taken and I make a bull after her, I will give thee a bull of his kind : without reciting any patent in the land against thee'. Written by Kemienehharbok, son of Pebaeiu".

Then follow the names of thirteen witnesses (not shown in our illustration, as they are on the reverse of the papyrus).

COPTIC WRITING.—Under the influence of Greek and Latin writings a new writing was created in Egypt, which is called Coptic. It is composed of the Greek alphabet to which seven new signs were added to express sounds in the Egyptian

language for which the Greek alphabet did not contain letters. The names of these seven signs, which are based on demotic characters, are : *Shai*, *Fai*, *Khai*, *Hori*, *Djendja*, *Tshima* and *Ti*.

Five different dialects were known in Coptic, but the writing remained practically invariable. Slight variations, however, took place in the course of time, due to the variety of writing materials used. Coptic texts are mostly biblical and liturgical. Profane texts are rather rare.

The Coptic text reproduced here (fig. 37), dating from the 1st to

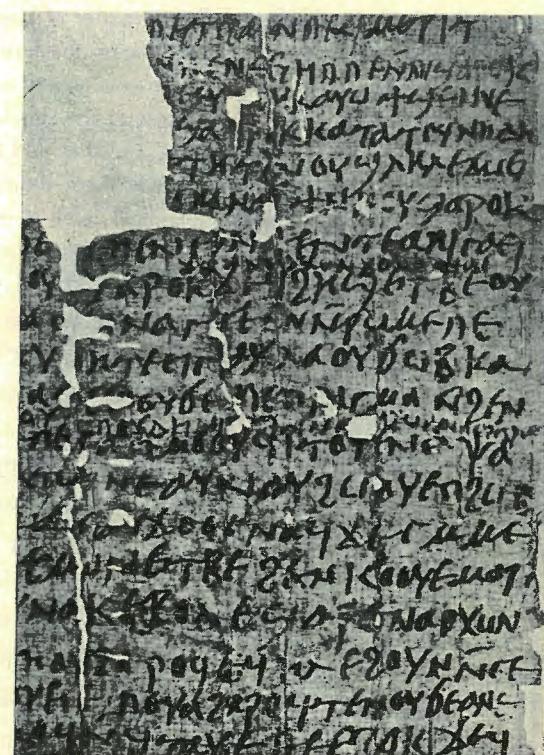


Fig. 37.—Specimen of Coptic writing.

vh Century A. D., contains a letter to Apa John from Kelbaule, his
“servant”:

"..... writeth to his dear father, John. I had decided to go to thee....., and I was sick and unable to go to thee, according to the information of..... So now pray for me, that God may give me strength to come to thee. And now here is our brother Psenteapis; I have sent him to thee, because the magistrates told me, saying that he is troubled regarding a matter of business. He is a man valuable as to judgment, yet weak in body. So now the business—'be diligent', they said, 'and write to Apa John the presbyter'—is one of the fields which the river's water hath carried away; and they are those of the 'master' tax-collector. And they saw how the affair was becoming difficult, and they said to him, 'Appeal unto the prefect for other fields, that he would concede them unto thee'; and the magistrates will have pity on him, while he is imprisoned, each of them giving a little on his behalf. Now, therefore, suffer him to relate to thee the manner in which he is troubled. Any benefit that thou canst do unto him, that do; for I am acquainted with his trouble. I greet all the bretheren that are with thee by their names. Farewell in the Lord, my dear father. I greet thee; my dear father, I, thy servant Kelbaule,, my dear father'.

MISCELLANEOUS WRITINGS.—Before ending this chapter concerning writing in Egypt, mention must now be made of several other writings

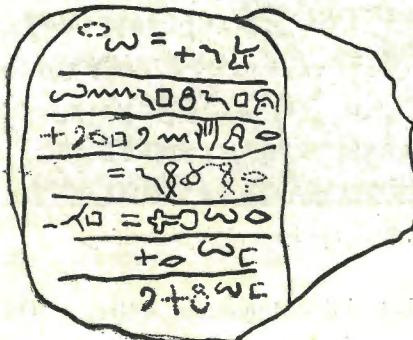


Fig. 38.—A Proto-Sinaitic inscription.

hieroglyphical writing (fig. 38), which was employed also in several places in Egypt and Palestine. The attempts to decipher this script by the aid of Semitic languages are still very unsatisfactory, for it seems rather that the script contains pure Egyptian or even ancient "Meroitic" words.

Meroitic writing was used in Nubia for a dialect of which still very little is known today. Before 25 B.C. its scribes employed a number of Egyptian hieroglyphical signs for this writing; and from that date to about 400 A.D. a corresponding number of demotic signs (fig. 39).

During the Old Persian domination we find the use in Egypt of Aramaic writing, especially at Saqqâra where Jews had established a shipbuilding yard and at Elephantine, an island near Aswân.

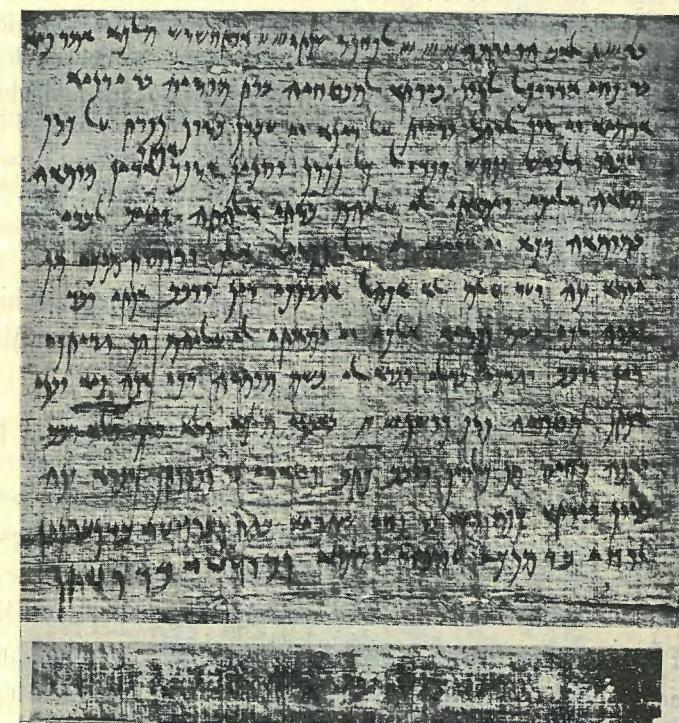


Fig. 40.—Aramaic papyrus from Elephantine.

where they had a military colony. The following is a specimen of the numerous papyri found at Elephantine and which can now be seen

exposed in the Egyptian Museum, Cairo [Room of Papyri, upper floor No. 29] (fig. 40) :

"On the 13th of Ab, that is the 19th day of Pachons, the 25th year of Artaxerxes the king, said Pi' the son of Pah̄, a builder belonging to Syēnē the fortress, to Mibhtahyah the daughter of Mahseiah the son of Yedonia, the Arameans of Syēnē, belonging to the quarter of Warizath, at the court of the Hebrews in Syēnē : 'Let us make a division as regards the money and grain and clothing and bronze and iron, all the goods and chattels, and a quittance I will give. Then an oath has been imposed upon thee, and thou hast sworn to me in regard to them by the goddess Sati, and my heart is content with this oath which thou has made to me in regard to these goods, and I renounce my claim on thee from this day and for ever. I shall have no power to raise against thee suit or process, against thee or son or daughter of thine on account of these goods in regard to which thou has sworn to me. If I have raised against thee suit or process, or son or daughter of mine has raised it against thee, on account of this oath, I Pi' and my children will pay to Mibhtahyah the sum of five *kebhes*, royal standard, and no suit or process shall lie, and I withdraw from all suit and process'. Petisis the son of Nebo-nathan has written this deed in Syēnē the fortress at the dictation of Pi' the son of Pah̄. Witnesses thereto : Nebo-re'i the son of Nebo-nathan, Lâh̄i the son of Mannu-k̄i, 'Odnahar the son of Dûmâ, Nebo-re'i the son of Ostanes".

Our figure 41 represents a lapidary Aramaic inscription which can be seen on a coffin exposed on the upper floor of the Egyptian Museum.

It reads :

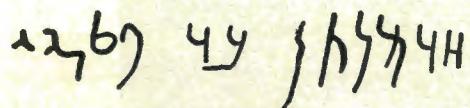


Fig. 41.—Aramaic inscription found on a coffin from Saqqâra.

"Herem-nathan son of Petisi".

A word should now be added on Proto-Arabic writings which are found in the Sinaitic peninsula. The Egyptian Museum

contains a single inscription in Nabatean writing, the actual forerunner of Arabic (the former resembles more the old Arabic, or Kûfîc writing, than the modern Arabic). This inscription, which is reproduced in figure 42, is of the Ptolemaic period and came from Tell esh-Shuqâfiya.

Other writings belonging to the Proto-Arabic class are also known in Sinai, such as Thamudean, Himyaritic (see wooden coffin in the Egyptian Museum, Hall No. 16, upper floor), Safaitic, and so on.

Beside all these writings many surprises arise in the course of excavations in Egypt, which often produce mysterious writings of unknown



Fig. 42.—A Nabatean inscription.

character and which are real problems for philologists. Our figure 43 shows a jar found in Upper Egypt, the writing on which has not yet been deciphered.

Lastly, a special mention should be made of Greek and Latin writings which were used in Egypt under the Græco-Roman period. We find these writings on monuments, papyri, and ostraka; they form a very precious contribution to Egyptian literature.



Fig. 43.—A jar with writing of unknown character.



Sandstone head from Giza excavations. (Mastaba of Ka-m-nefert.)



CHAPTER IV.

THE EGYPTIAN MUSEUM, CAIRO.

Among the numerous museums which actually illustrate the scientific honour and glory of old Egypt the one of Egyptian antiquities in Cairo of course occupies the first place. Founded by Auguste Mariette Pasha it contains the most important Egyptological collection in the world. This museum too has its own history. It was inaugurated at Bûlâq by the Khedive Ismâ'il on the 18th October, 1863; the antiquities were subsequently transferred to the Palace of Gîza in 1891; and then to Qaṣr en-Nîl, where they are now, in 1902.

At the present moment the rooms are so very full that there is practically no means of prominently exhibiting any remarkable object. The new law on antiquities has luckily put an end to the exodus of the better pieces; while, further, collections coming from intact tombs during the past fifteen years have very much enriched the previously existing treasures. In the latter respect we must first of all mention the objects belonging to the tomb of Tut-ānkh-āmen, those of queen Hotep-hères (the mother of Cheops, builder of the Great Pyramid), and those of the vizier Hemaka (Ist Dynasty, Ṣaqqâra). Also the royal tombs of Qusṭul and Ballâna have furnished the nice collection which is now exposed in the Nubian Room of the Museum. Hermopolis Magna (Tâna el-Gebel), likewise, has furnished some fine frescoes of the Greek period, while the step pyramid of king Zoser (Ṣaqqâra) has provided a great number of alabaster vases which are actually being conserved at Ṣaqqâra; a part of a wall in glazed blue bricks and belonging to the same pyramid has, however, been erected on the upper floor of the Egyptian Museum.

The prehistoric implements now constitute a collection of the greatest importance, as also do some new sections such as those of petrography and of aerial photographs of ancient sites.

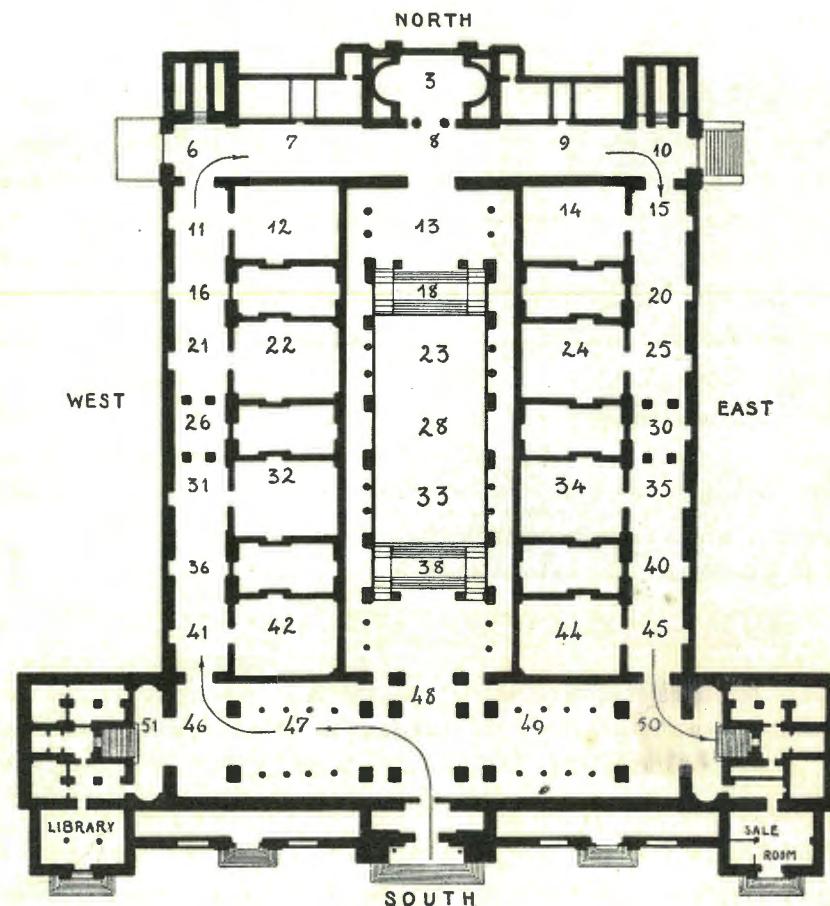
On the other hand the museum has had removed its collection of natural history which has been transferred to the Agricultural Museum, Cairo, and also the Coptic manuscripts which went to join the nice collection in possession of the Coptic Museum, Old Cairo, where a new building is now being erected. The Antiquities Department is considering the transfer to the Coptic Museum of the principal monuments and objects belonging to the Coptic period, which, with the antiquities at present actually conserved at Old Cairo, will form the most important Coptic collection in the world. It is also probable that in the future the Græco-Roman antiquities in the Egyptian Museum will be sent to the Alexandria Museum.

As the present book is only a very popular one it does not pretend to give a detailed description of the objects and monuments exposed in the Egyptian Museum. Only those which are of the greatest importance are mentioned. With the help of this book one should be able to get a good idea of the Museum in one or two mornings at the most.

GROUND FLOOR.

ROTUNDA (48). After entering the Museum by the principal door, the visitor immediately finds himself in the rotunda which is under the dome. He will generally see in this place recent acquisitions or objects from recent excavations. On the right there is an embalmer's table of stone on which mummies were fabricated; at one end of it, and connected to it by a small channel, is a receptacle for receiving the effluxes from the body. On the left is a show-case contain some small objects recently found by the Italian Mission of Florence at Arsinoë, as well as two limestone statues found by the Italian Mission of Milan at Madinet Mâdi (Fayûm).

Facing the main entrance there is an unfinished colossal head (No. 6051), probably of king User-ka-f, which perhaps belonged to a sphinx



GROUND FLOOR.

of red granite (fig. 44); it was found at Saqqâra and dates from the Vth Dynasty. In front of the head is a red granite offering table of the Middle Kingdom; it was made for Chety. This offering table, together with the wooden coffin of Hep-men of the late period, which is standing nearby on the right against the wall, were a gift of H. M. King Farouk I to the Museum.

The four angles of the rotunda are occupied by four colossal statues of red granite :

1. Rameses II, usurped by his son Menephtah. Found at Abuqir. XIXth Dynasty.

2. Rameses II, holding two sacred staffs. On the side is represented his son Menephtah, who has his titles nearby. Tanis. XIXth Dynasty.

3. Amen-hotep, the son of Hapu, a sage who lived under the XVIIIth Dynasty. On the top of the base is a Greek inscription which gives the name of the Emperor Augustus and his titles : "Cæsar, Imperator, son of god, Jupiter Liberator, Augustus". Karnak. About XXVIth Dynasty.

4. Rameses II, usurped by his son Menephtah. It was found at el-Ashmûnein. The name of Rameses II was discovered under the base. XIXth Dynasty.



Fig. 44.—Head of granite sphinx.

THE DIRECTION TAKEN IN WALKING THROUGH THE MUSEUM (AFTER HAVING FINISHED THE ROTUNDA) BY THIS BOOK IS AS FOLLOWS :- On entering the principal door the visitor should turn immediately to the left and continue to make the tour of the Museum as indicated on the plan until he comes back again to the principal door. After having done so, and having visited all the lateral rooms, the visitor has literally traversed the whole of the ancient Egyptian history commencing with the Old Kingdom, then going on to the Middle and New Kingdoms, and thence on to the Saite, Old Persian, Græco-Roman and Coptic periods.

In order to be able to orient himself the visitor should take account of the orientation of the Museum :— The *NORTH WALL* of a room is the wall A-B (fig. 45); the *SOUTH WALL*, C-D; the *EAST WALL*, B-D; and the *WEST WALL*, A-C. The same applies to all the rooms of the Museum which are described in this chapter.

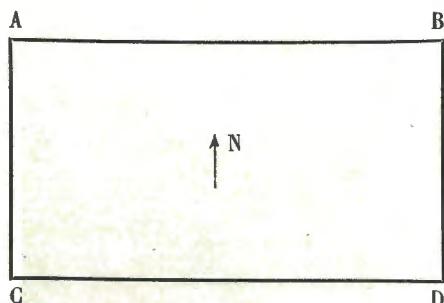


Fig. 45.

HALL No. 47. On entering this hall we meet with Nos. 11 and 12—two colossal standing statues of Senusret I in the form of Osiris, the first of limestone from Karnak, and the second of red granite from Abydos. XIIth Dynasty.

Against the north and south walls of the hall are funerary stelæ belonging to the Vth and VIth Dynasties, mostly of limestone (some painted)

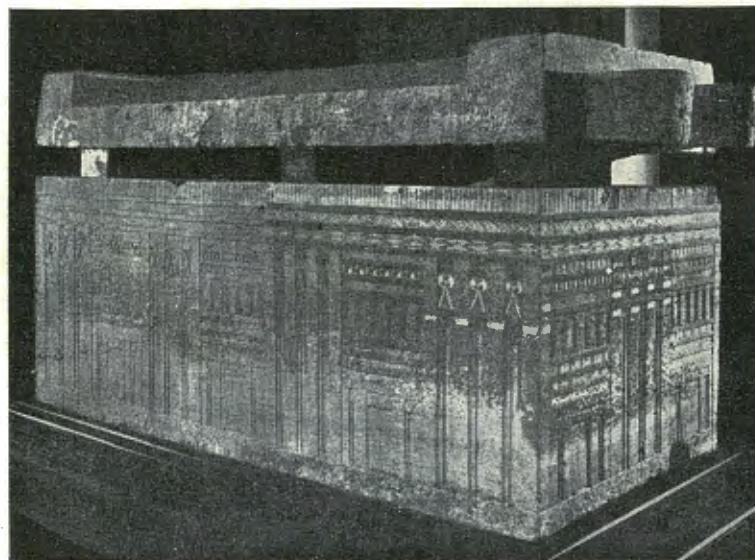


Fig. 46.—Sarcophagus (IVth Dynasty).

and a few of basalt. In front of each of these walls is a row of antiquities which we shall now describe :

Row in front of South Wall :

- 6007 Sarcophagus. On the cover is the representation of a panther-skin. Made for Ur-ári-n. Red granite. Giza. IVth Dynasty.
- 6266. Group of statues from tomb of Rā-ur. Sandstone. Giza. Vth Dynasty.
- 32. Sarcophagus of Khā-f-min. Red granite. Giza. IVth Dynasty.
- [59]. Seated scribe. Grey granite. Saqqâra. Vth Dynasty.
- 6039. Sarcophagus of Rā-ur. Limestone. Giza. Vth Dynasty.
- * Seated scribe. Grey granite. Saqqâra. Vth Dynasty.
- [66684]. (Right of last). Sarcophagus with sides in shape of a house. Made for Fefâ. Limestone. Old Kingdom.
- 6170. Sarcophagus of unknown person; on the cover is represented a panther-skin. Painted limestone. Giza. IVth Dynasty. See figure 46.
- 51. Statue of Senusret I. Red granite. Karnak. XIIth Dynasty.

Row in front of North Wall (going back to entrance) :

- 50. Statue of Senusret I. Red granite. Karnak. XIIth Dynasty.
- 48. Funerary chamber of the official Desherâ. Painted limestone. Saqqâra. VIth Dynasty.
- 180. Triad representing king Mycerinus wearing the white crown of Upper Egypt, the goddess Hathor, and the nome-goddess of Diopolis Parva (near Nag Hammâdi). Schist. Giza. IVth Dynasty. See figure 47.
- 46. Sarcophagus of Ka-m-sekhem. Red granite. Giza. IVth Dynasty.
- 158. Triad representing Mycerinus, Hathor, and the nome-god of Thebes. Schist. Giza. IVth Dynasty.
- 44. Sarcophagus of Khufu-ankh, an overseer of buildings. Red granite. Giza. IVth Dynasty.
- 149. Triad representing Mycerinus, Hathor, and the nome-goddess of Lycopolis (Asyût). Schist. Giza. IVth Dynasty.
- 42. Sarcophagus of prince Her-ba-f. Red granite. Giza. IVth Dynasty.
- * Seated unknown man. Grey granite. Saqqâra. Vth Dynasty.
- * Sarcophagus of Seshem-nefer. Red granite. Giza. IVth Dynasty.

Show-cases A-F in Centre :

- * (Show-case F). Statues and groups of statues from tomb of Mersu-ankh. Limestone. Giza. Vth Dynasty. (Fig. 48).
- 152. (— A). Kneeling statue of the chief of priests Ka-m-qed. Saqqâra. Limestone. Vth Dynasty.

* means : "no number" or "group of objects".

* (Show-case A). Two statues, one of a scribe. Both wood. Saqqâra. VIth Dynasty.

6001. (— A). Head of statue. Red granite. Giza. IVth Dynasty.

* (— A). Group of statues. Limestone. Giza. IVth Dynasty.

160. (— B). Statue of the dwarf Khnum-hotep. Painted limestone. Saqqâra. VIth Dynasty.

* (— B). Statues of squatting scribes. Limestone and grey granite. Saqqâra. Vth Dynasty.

* (— B). Standing statue of abnormal man (hunchback). Painted wood. Giza. Vth Dynasty.

411. (— C). Seated statue of Chephren. Alabaster. Memphis. IVth Dynasty.

6003 { to **6006.** } (— C). Four heads representing relatives of Chephren; these are so-called "reserve heads" and did not belong to statues. Limestone. Giza. IVth Dynasty. See figures 49, 50.

* (— D). Various statuettes showing servants of the deceased in different functions. Limestone and painted limestone. Giza and Saqqâra. Vth Dynasty.

[43794]. (Show-case E). Coffin. Wood. Kafr 'Ammâr. IIInd Dynasty.

HALL No. 46.

South Wall (*against the wall*) :

61. Bas-relief from mastaba of Ápa. This beautiful relief shows the governor Ápa (to the left), sitting, with his wife and daughter; they are watching reaping and harvesting. In the centre the deceased is depicted seated in his palanquin (borne by his servants on their shoulders) and surrounded by his fan-bearers. Limestone. Saqqâra. VIth Dynasty.

In front of No. 61 :

6156. Sarcophagus of Djed-f-khufu. Red granite. Giza. IVth Dynasty.

North Wall :

63. False-door from mastaba of Khâ-bau-seker. The deceased is shown on the two lateral jambs of the door as wearing the insignia of the high-priest of Memphis. This insignia consists of a zig-zag collar ending on one side with the Anubis jackal and on the other side with a four-legged headless animal. The deceased also wears a necklace composed of twelve laces on which are alternately suspended three *ankh*-signs ("life" emblems) and three small rings. Limestone. Saqqâra. IIIrd Dynasty. See fig. 6.



Fig. 47.—Triad with Mycerinus.



Fig. 48.—Group of statues.

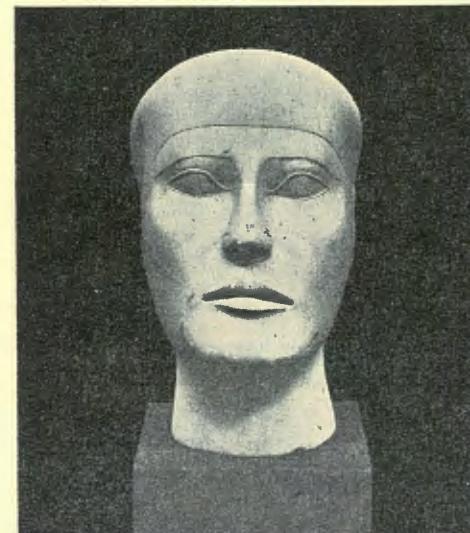


Fig. 49.

Fig. 50.
Heads (white limestone).

In front of No. 63 :

74. Lion's head; perhaps used as a gargoyle. Red granite. Abuṣr. Vth Dynasty.

West Wall :

[1696]. Various fragments of a limestone stela. On the lowest fragment are shown four boats. Observe the captain sitting on the top of the cabin giving orders to the helmsmen. Limestone. Saqqâra. VIth Dynasty.

66. False-door. Originally belonged to a man called *Ti*, but was later usurped by a lady called *Hemi*. Note the male figure of the former altered into the female figure of the latter. Limestone. Saqqâra. VIth Dynasty.

West and East Walls :

70 A, 70 B. Parts of walls from the mastaba of Nefer-maāt. Observe the technique, *i.e.*, the deep carvings are filled in with a coloured paste which, according to the statement of the artist on another wall, would never decay!

70 A (on the left) : A man with a panther. His dog is catching a jackal or fox by the tail. Above, boys are playing with monkeys.

70 B (on the right) : A fowling scene with net; below is a ploughing scene.

Limestone. Meydûm. IVth Dynasty.

HALL No. 41 (A).

East Centre :

30. Sarcophagus. Alabaster. Dahshûr. Originally believed to be XIIth Dynasty, but now seen to be IIIrd Dynasty.

40. Similar to No. 30 (on other side of chapel doorway No. 118).

119 A, 119 B. Libation tables. Alabaster. Saqqâra. IIIrd Dynasty.

East Wall :

118. Fragments of chapel doorway from mastaba of Nefer-maāt. Same technique as Nos. 70 A and 70 B. Limestone.

West Wall :

76. Headless statue of Chephren. Schist. Giza. IVth Dynasty.

79. Painted panel :—

Left to right, 1st row : Donkeys crushing grain; heaping grain.

2nd row : Peasants bringing tribute; they are received by scribes. At the end is a granary.

Left to right, 3rd row : Making beer; grinding grain; kneading dough.

— 4th row : Melting gold; a furnace; weighing; sculpturing; a scribe.

Limestone. Saqqâra. Vth Dynasty.

75. Niche from mastaba of Åâ-nefer. Painted limestone IVth Dynasty.

80. False-door, originally painted, from mastaba of Mery-râ-nefer. Sandstone. Edfu. VIth Dynasty.

ROOM No. 42 (B).

Around Centre :

138. Seated statue of Chephren. On each side of the throne is an emblem showing the plants of Upper and Lower Egypt tied together, typifying the sovereignty of Chephren over both lands. Behind his head is the protecting falcon of Horus with outspread wings. Diorite. Giza. IVth Dynasty. (Fig. 51).



Fig. 51.—Chephren.

140. Statue of Ka-âper. Legs reconstituted. Eyes are inlaid. When it was found the Arabs called it Sheikh el-Beled ("Chief of the Village") on account of its resemblance to one of their own sheikhs. Wood. Saqqâra. Vth Dynasty. (Fig. 52).

141. Painted statue of a squatting scribe who is holding a roll of papyrus on his knees. Limestone. Saqqâra. Vth Dynasty. (Fig. 53).

[35]. Facing this scribe, and in a special showcase, is another statue of the seated scribe seen in No. 141. Limestone. Saqqâra. Vth Dynasty. See Plate X.

[55]. In still another case is the family group (statues) of the noble Ne-ânh-râ. Limestone. Saqqâra. Vth Dynasty.

6008. Seated statue of King Zoser. Siliceous limestone. Saqqâra. IIIrd Dynasty. (Fig. 54).

6009. Lower part (base) of statue of king Zoser with dedicatory inscription of his architect Imhotep, who was later on deified and honoured as a god of medicine. The symbolic representation of the nine bows being crushed by the feet typifies the crushing by the king of all the foreign peoples of the desert, etc. Limestone. Saqqâra. IIIrd Dynasty.

Show-cases A, B, C, D, E, and F, which are around the room and against its walls :



Fig. 52.—The famous "Sheikh el-Beled".

These contain *ka*-statues which were supposed to be the abode of the terrestrial part of the soul.

Case E contains a standing schist statue of Mycerinus and his wife; (this is a cast, the original being in Boston). Giza. IVth Dynasty.



South Wall :

148. Statue of the lady Hekenu; originally painted. Limestone. Saqqâra. IVth or Vth Dynasty.

157. Seated statue of Mycerinus. Alabaster. Giza. IVth Dynasty.

163. Headless statue of Chephren. Diorite. Giza. IVth Dynasty.

West Wall :

136 D. Fragments showing offering scenes; in relief. They (as well as the series 136) came from the mastaba of Râ-hotep whose statue together with that

of Nefert his wife are exposed in the next room. Limestone. Meydûm. IVth Dynasty.



Fig. 53.—Seated scribe.

134, 135. (Near entrance). Columns with palmiform capitals from the pyramid temple of Sahu-râ. Red granite. Abušir. Vth Dynasty.

North Wall :

175. False-door of Hesésâ, a chief of granaries, treasury and apartments, conductor of works, etc. Limestone. Saqqâra. Vth Dynasty.

174. Stela supposed to have been dedicated by king Cheops to his mother. This stela, however, is of the late period, and recalls some religious event which took place under Cheops and which was connected

with the cult of the Sphinx (the Isis-temple at Giza). Limestone. Giza.

179. Seated statue of Chephren. Dark green schist. Giza. IVth Dynasty.

East Wall :

132, 133. Columns with palmiform capitals from the temple of the pyramid of king Unâs. Red granite. Saqqâra. Vth Dynasty.

134. False-door of Khâ-merer-ptah. 3 m. 5 high; 2 m. 10 wide. Limestone. Saqqâra. Vth Dynasty.

East Centre :

176. Libation altar, on the sides of which are represented details resembling those of the enclosure wall of Zoser's pyramid at Saqqâra. Alabaster. Memphis. IIIrd Dynasty.



Fig. 54.—King Zoser.

HALL No. 36 (A).

Against South Wall :

[$\frac{9}{11} \frac{11}{12}$] (Right side). Relief showing above a procession of gods in an offering scene, and below, a procession of males and females representing *w kf* ("religious foundation")—lands, and bearing offerings. The proportional squares of the artist are visible, and indicate the method used in drawing the scene. Limestone. Pyramid temple of Sahu-râ. Abušir. Vth Dynasty.

[1415]. (Left side). Painted false-door belonging to a priestess of Hathor and Neith called Nub-hotep or Bebâ. Limestone. Saqqâra. Vth Dynasty.



Fig. 55.—Statue of woman.

In the centre :

[154]. Statue of a chief of secrets of the toilet chamber. Wood. Saqqâra. Vth Dynasty.

117. Statue believed by some, without good reason, to be that of the wife of the Sheikh el-Beled (see above). Wood. Saqqâra. Vth Dynasty. (Fig. 55).

East Wall :

100. A series of stelæ recording entailments associated with the god Min, dating from the VIth, VIIth and IXth Dynasties. Limestone. Coptos.

108. (Show-case A.). Sphinx. Limestone. Abu Roâsh. IVth Dynasty.

109. (—). Head of statue of King Djed-f-râ. Red quartzite. Abu Roâsh. IVth Dynasty.

110. (—). Head of statue of Mycerinus. Alabaster. Giza. IVth Dynasty.

112. (—). Statue of Mycerinus. Diorite. Mit Rahîna (Memphis). IVth Dynasty.

113. (—). Statue of Ne-user-râ. Red granite. Mit Rahîna. Vth Dynasty.

116. (—). Bust of a man. Eyes inlaid. Wood. Saqqâra. Vth Dynasty.

102 to 106. Series of limestone stelæ containing a register of *wakf*-lands in favour of the god Min. Limestone. Coptos. VIth, VIIth and IXth Dynasties.

North Wall :

[39532/3]. (Right side). Bas-relief from pyramid temple of Sahu-rā. Limestone. Abuṣir. VIth Dynasty.

86. (Left side). False-door of Nefer-nefer. Limestone. Abuṣir. VIth Dynasty.

West Wall :

84. Blocks from door of king Khā-sekhemui. Red granite. Kôm el-Aḥmar (Heraconpolis). IIInd Dynasty.

81. Offering table of Ptah-hotep. Alabaster. Saqqâra. VIth Dynasty.

82. False-door of Sheri. Limestone. Saqqâra. IIIrd Dynasty.

HALL No. 31 (A).

South Wall :

[39531]. (Right side). Relief commemorating the defeat of beduins in Sinai.

Above, right : Seshat, goddess of writing and history, registering events.

Above, left : Vanquished chiefs and their families. Below : Captured cattle.

Limestone. Pyramid temple of Sahu-rā. Abuṣir. VIth Dynasty.

* (Left side). Stelæ. Limestone.

East Centre :

* Statue. Wood. Akhmîm. VIth Dynasty.

6050. Five heads originally either engaged in a wall or part of a statue base. Diorite, schist, alabaster. Saqqâra. IIIrd Dynasty.

502. Three heads. Grey granite. Damanhûr. IIIrd Dynasty.

505. Similar heads (four in all). Grey granite. Tanis. IIIrd Dynasty (?).

Note :- All these twelve heads probably represent prisoners.

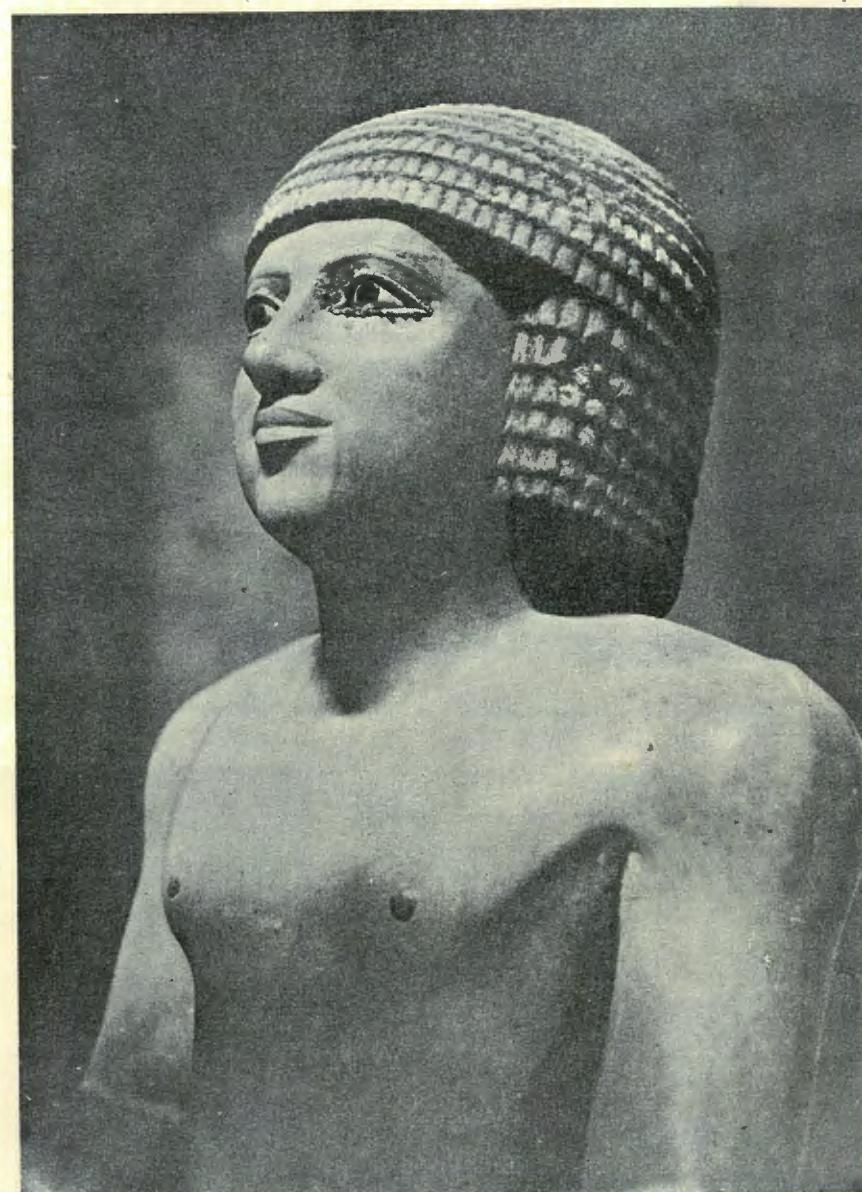
East Wall :

98. (Show-case B). Head from statue. Wood. Saqqâra. IVth (?) Dynasty.

97 A. (—). Head—the so-called “reserve head”, which was placed in the tomb as a substitute for that of the deceased in case the latter got lost or destroyed. Limestone. Gîza. IVth Dynasty.

97 B. (—). Cast of face taken after death. Plaster. Saqqâra. Old Kingdom.

* (—). Various heads, statues, and statues groups. Limestone. Gîza, etc. Old Kingdom.



The Seated Scribe (painted limestone, VIth Dynasty).

[39924]. (Above relief No. 94). Fragment of bas-relief whereon the head of a king is shown with an inlaid eye of quartz and obsidian, these materials being surrounded by copper (now oxidized). Limestone. Saqqâra. Vth Dynasty.



East, West, and North Walls :

87, 91 to 94. Reliefs of kings Sa-nekht, Seneferu, Sahû-râ, Ne-user-râ and Men-kau-her showing the monarchs holding desert beduins by the hair and smiting them with a mace. The reliefs probably commemorate military expeditions against these nomads who constantly disturbed the exploitation of the turquoise and copper quarries. Red sandstone. Wâdi Maghâra. IIIrd, IVth and Vth Dynasties.

West Centre :

[541]. Part of sphinx belonging to Pepi I. Schist. Cairo. VIth Dynasty.

88. Panels of the official Hesy-râ. Wood. Saqqâra. IIIrd Dynasty.

[47749]. Near the above, to the left, is a panel from a door of the tomb of Ka-mheset. Wood. Saqqâra. Vth Dynasty.

West Wall :

85. Stela of the official Unâ, containing his biography. Limestone. Abydos. VIth Dynasty.



Fig. 57.—Statue of Rā-nefer with wig.

ROOM No. 32 (D).

Around Centre :

224, 225. Two statues of the priest Rā-nefer. In No. 225 he wears a wig, while in No. 224 he is without one. Painted limestone. Saqqâra. Vth Dynasty. (Figs. 56, 57).

[27]. Between the above (south centre) is the seated statue of the chief of scribes Åå-kau. Painted limestone. Saqqâra. Vth Dynasty.



Fig. 58.—Rā-hotep and Nefert.

223. (Facing entrance). Group of two seated statues representing prince Râ-hotep and his wife Nefert, both with inlaid eyes. Colours well preserved. Limestone. Meydûm. IVth Dynasty. (Fig. 58, pl. XI).

229. Statue of the noble Ti. Limestone. Saqqâra. Vth Dynasty. (Fig. 59).

6055. Group of statues representing the dwarf Seneb and his family. Painted limestone. Giza. Vth Dynasty. (Fig. 60).

234. (Large show-case). Statues of Pepi I and his son. Copper. Kôm el-Almar. VIth Dynasty. (Figs. 61, 62).

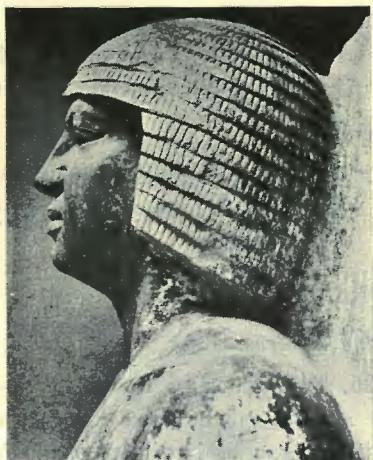
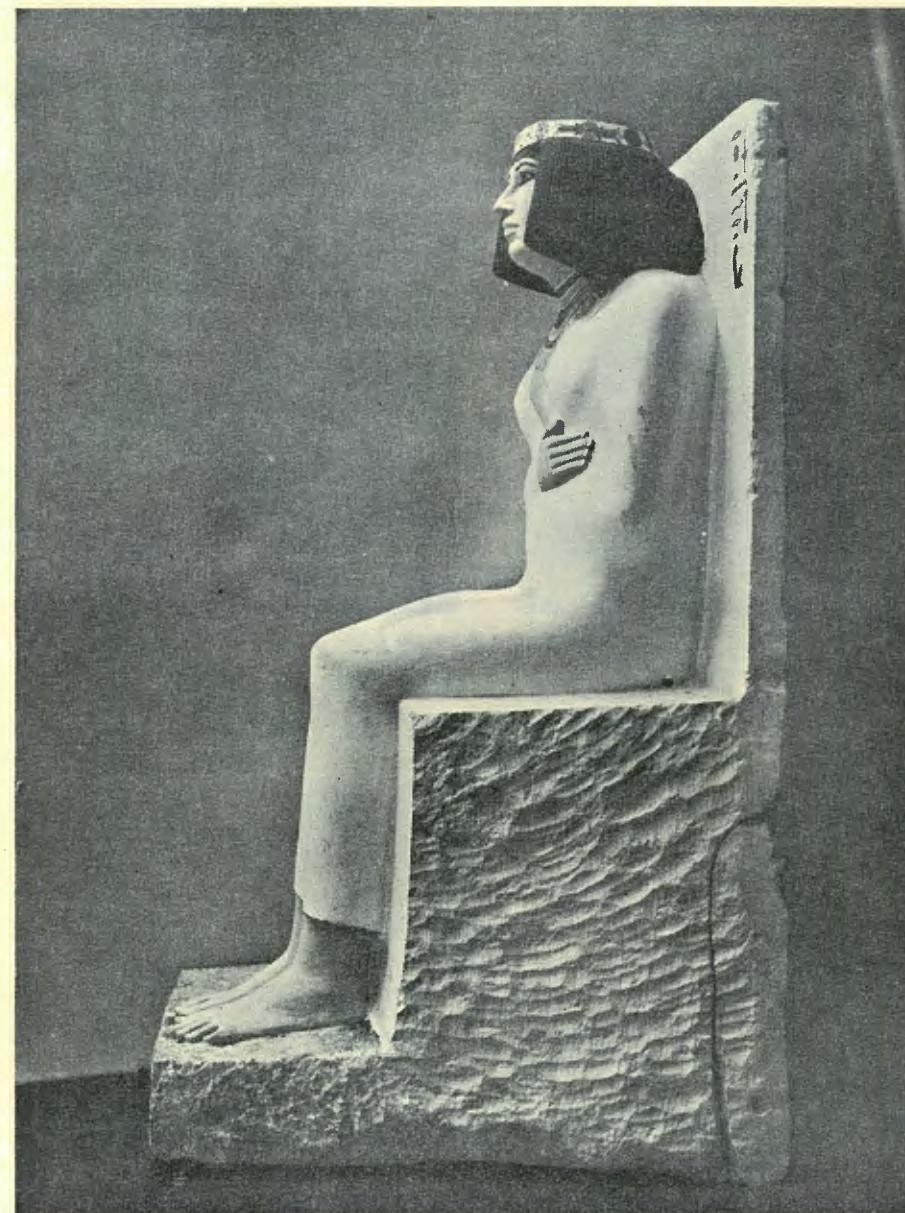


Fig. 59.—Statue of Ti.



Fig. 60.—Dwarf Seneb and family.



Princess Nefert. (Painted limestone, IVth Dynasty.)

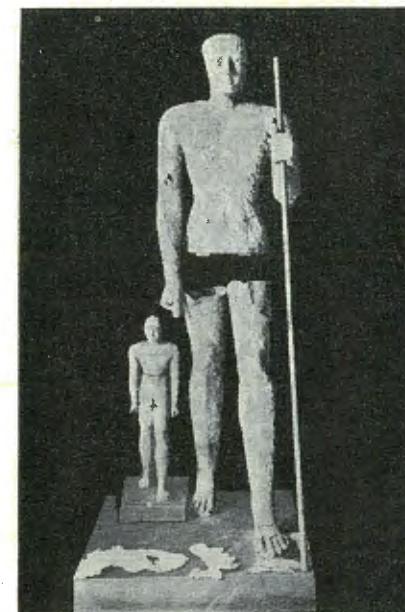


Fig. 61.—Pepi I and his son.



Fig. 62.—Pepi II.



Fig. 63.—Bas-relief with musicians, singers and dancers.



South Wall :

233. Fragments of bas-relief from the tomb of Ne-kheft-ka. On the top of the largest fragment is shown the lower part of the deceased sitting in front of a

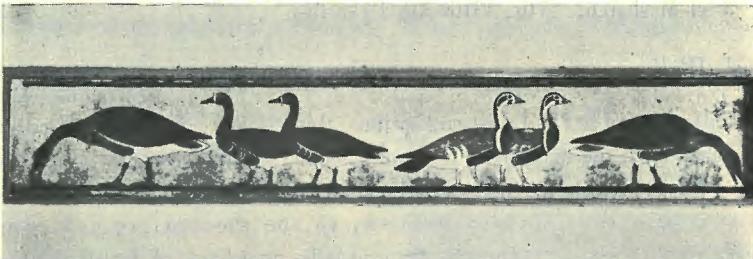


Fig. 64.—Painted panel with geese.

well garnished offering table. Below we see musicians with the harp and flute also singers, all seated, accompanying female dancers and females clapping their hands. Painted limestone. Saqqâra. Vth Dynasty. (Fig. 63).

136 E. Beautiful panel with geese painted on plaster (mud base). Meydûm. IVth Dynasty. (Fig. 64).

* Statues (left of last). Painted limestone. Saqqâra. Vth Dynasty.

241. False door from the tomb of Ne-kau-râ. Limestone. Saqqâra. Vth Dynasty.



East Wall :

Fig. 65.—False door of Åtetâ.

238. Reliefs from pyramid temple of king Ne-user-râ. Limestone. Abûsîr. Vth Dynasty.

222. Lotiform column with capital in form of a lotus bud which was originally painted. Pyramid temple of Sahu-rā. Abuṣir. Vth Dynasty.
239. False-door of Åtetā, who is shown at the door of his tomb in the act of receiving offerings. Limestone. Saqqâra. VIth Dynasty. (Fig. 65).
232. Bas-reliefs showing scenes of everyday life. Limestone. Saqqâra and Nagā el-Mashaikh. Vth, VIIth-Xth Dynasties.

North Wall :

240. False-door of Åtā, a priest and scribe. Limestone. Saqqâra. Vth Dynasty.
6010. Niche from the mastaba of the dwarf Seneb (see his statue group, No. 6055). On the niche the deceased is shown recording his cattle : 10,015 oxen, 10,000 cows, 12,017 jackasses, 10,200 she-asses, 10,205 rams and 10,103 sheep. Dwarfs were usually guardians of jewellery, treasury wardrobes, and pet animals. Limestone. Giza. Vth Dynasty.
* Statues of Rā-ur, Ptah-shepses, etc.; stela of Nā-Pepi, an inspector of a pyramid (all left of No. 6010). Limestone. Saqqâra, Abydos, etc. Vth and VIth Dynasties.

West Wall :

236. Bas-relief showing either a fight or, more probably, a game on boats. One of the men says, "Crack him on his box (head)", and another, "Split open his back". Painted limestone. Saqqâra. VIth Dynasty.
237. Relief showing farm scenes; men heaping grain, etc. Limestone. Saqqâra. Vth Dynasty.
[654, 665]. Reliefs from sun-temple of Ne-user-rā. Limestone. Abuṣir. Vth Dynasty.
[51729, 53670]. Statues of bound prisoners. Limestone. Funerary temple of Pepi II. Saqqâra. VIth Dynasty.

Left of entrance :

[89]. Group of statues of Nefer-hotep, a scribe of royal documents, and his wife. Painted limestone. Saqqâra. Vth Dynasty.

HALL No. 26 (F).

South Wall :

287. (Right side). Statue of king Men̄u-hotep III, shown officiating in a jubilee festival (*heb-sed*). Painted sandstone. Deir el-Bahri. XIth Dynasty.
283. (Left side). Seated statue of Nekht, a palace official. Red granite. El-Lisht. XIIth Dynasty.

North Wall :

286. (Right side). Seated statue of queen Nefert, wife of Senusret II. Grey granite. Tanis. XIIth Dynasty.

West Wall :

* Statue of an unknown nobleman. Wood. Saqqâra. Middle Kingdom.

West Centre :

34. Sarcophagus of Dagā, a sealer, etc. Inside painted. Limestone. Thebes. XIth Dynasty.

East Wall :

6011. Squatting statue of Hotep, a high official. Limestone. Saqqâra. XIIth Dynasty.

East Centre :

532. Colossal bust of a statue of a king of the Middle Kingdom usurped by Menephthah (XIXth Dynasty). Grey granite. Alexandria. XIIth Dynasty (?).

285. Offering table of Neferu-ptah, daughter of Åmen-m-hat III. Alabaster. Hauwâra. XIIth Dynasty.



Fig. 66.—Statue of Åmen-m-hat III.

BETWEEN HALLS Nos. 26 AND 21.

6178. Columns and architrave from the temple of king Sebek-m-sa-ef. Sandstone. Medamût, near Luxor. XIIIth Dynasty.

HALL No. 21 (J).

South Wall :

284. (Right side). Seated statue of Åmen-m-hat III. Limestone. Hauwâra. XIIth Dynasty. (Fig. 66).
6259. (Left side). Restored statue of abovementioned king. Limestone. Madinet Mâdi (Fayûm). XIIth Dynasty.

East Wall :

282. Standing statue of king Sebek-m-sa-ef. Red granite. Abydos. XIIith Dynasty.
 * (Left of above). Show-case containing commemorative stelæ of the Middle Kingdom. Limestone. Necropoli and temple walls at Abydos.
 6049. Restored statue of Senusret III. Grey granite. Medamût. XIIth Dynasty.
 6149. Torso of a statue of Senusret III. Grey granite. Deir el-Bahri. XIIth Dynasty.

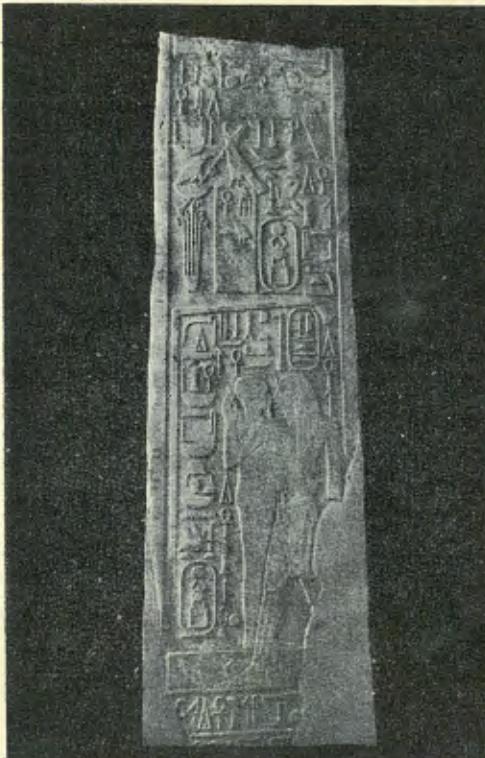


Fig. 67.—Square pillar of Senusret I.

316, 317. (Show-case left of No. 6149). Two statues, one (317) of Amen-m-hat III, the other of the XIIith Dynasty; both standing. Black granite. Karnak.

* (Show-case). Various other statues (black granite) and a fine painted stela (limestone). Middle Kingdom.

West Wall :

6197. Series of five stelæ, separated by partitions, but all forming a single unit. In front of each stela is an offering table; on the latter are names of perfumes and oils. Limestone. Saqqâra. XIth Dynasty.

East Centre :

6216. Stela of time of Amen-m-hat III recording an expedition (headed by the official Sa-ubastet) to the western Nubian desert where diorite and amethyst quarries were established. Sandstone. Western Nubian Desert. XIIth Dynasty.

West Centre :

[47276]. Naos of Senusret I. Grey granite. Karnak. XIIth Dynasty.

265. Fragment of square pillar with the figure of Senusret I on each face. There are also four deities on the column, one in front of each figure of the king. Limestone. Karnak. XIIth Dynasty. (Fig. 67).

ROOM No. 22 (G).

Centre :

300. Burial chamber of the chancellor Her-hotep with sarcophagus inside. The inscriptions contain prayers and so on, while the paintings portray funerary furniture. Limestone. Deir el-Bahri. XIth Dynasty.

304. Around the abovementioned burial chamber are ten statues of Senusret I. Reliefs on the sides of the thrones show the royal cartouches, with symbolic plants of Upper and Lower Egypt being tied together by gods. Limestone. El-Lisht. XIIth Dynasty.

West Wall :

314. Stela of king Antef-aa who is shown surrounded by his pet dogs who were given Libyan names which were translated into Egyptian ones. Example :- The top one is called «Behkaâ» in Libyan, its Egyptian transcription being Mahedj, «The oryx». Limestone. Dirâ' Abu 'n-Naga. XIth Dynasty. (Fig. 68).

318. Funerary stela of the priest Antef. Limestone. Abydos. XIIth Dynasty.
 336. Statue of a princess. Limestone. Abydos. Probably XXVIth Dynasty imitation of XIIth Dynasty style.
 261. Squatting statue dedicated by Senusret I of the XIIth Dynasty to the prince Antef-aa of the XIth Dynasty. Grey granite.



Fig. 68.—Stela of Antef-aa.

South Wall :

334, 335. Two reliefs from the tomb of Sa-aset. Limestone. Dahshûr. XIIth Dynasty.

Around the room, against pillars :

301 A to 306. Six Osirian statues which originally decorated the inside of a funerary chapel. The face of each represents that of Senu-sret I. Limestone. El-Lisht. XIIth Dynasty.

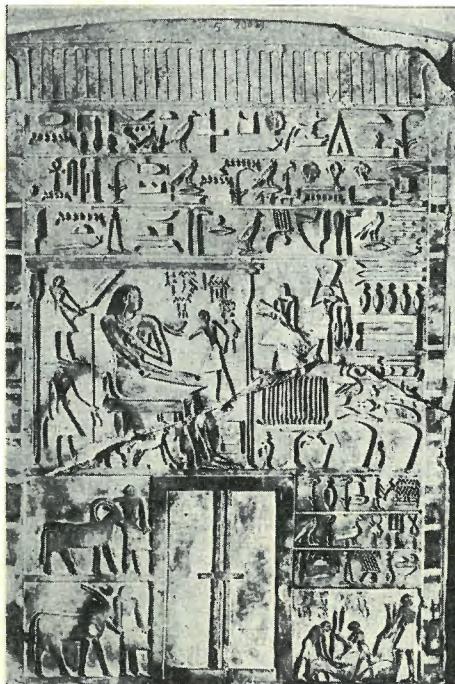


Fig. 69.—Stela of chief priest Antefä.

Around Centre :

307 to 310. Four rectangular boxes (307, 309, north side—anonymous; 308, east side—princess Menet; 310, south side—chief steward, Khnum-hotep), originally containing Canopic jars for the viscerae, etc., removed during embalming. Two are of red granite and two of white silicious sandstone. Dahshûr. XIIIth Dynasty.

South Wall :

322. Stela of the chief priest Antefä showing the interior of the tomb and offering scenes. Painted limestone. Dirâ' Abu 'n-Naga. Xth Dynasty. (Fig. 69).

322 A. Fragment of funerary stela showing two women. Painted limestone. Dirâ' Abu 'n-Naga. Xth Dynasty.

364. Box for Canopic jars of the embalmer Khent-chety-m-sa-ef. White limestone. Dahshûr. XIIIth Dynasty (time of Senusret III).

South Centre :

330. (Show-case E). Naos enclosing figure of the deceased, an official named Nekht. Limestone. Abydos. XIIth Dynasty.

313. (Show-case D). Statue of Senu-sret I wearing the white crown of Upper Egypt. Wood. El-Lisht. XIIth Dynasty. (Fig. 70).

314. (— D). Squatting statue of a man called Chety. Black granite. Abydos. XIIth Dynasty.

East Wall :

331. Stela erected by Senu-sret III in honour of king Neb-hept-râ Mentu-hotep of the XIth Dynasty. Red granite. Deir el-Bahri. XIIIth Dynasty.

329. (Show-case C). Relief showing king Sankha-râ Mentu-hotep in adoration before the gods of Elephantine (missing). Sandstone. Elephantine. XIth Dynasty.

323. Offering-table bearing the name of Amem-m-hat II. Black granite. El-Khatâna. XIIIth Dynasty.

6177. Head of king. Limestone. Medamût. Late Middle Kingdom.

6061. Statue of Amem-m-hat III. Dark granite. Karnak. XIIIth Dynasty.

East Centre :

* (Show-case B). Various Middle Kingdom statues and so on. Grey granite, etc. Thebes and elsewhere.

North Wall :

324. Stela of the official Apaut. Limestone. Dahshûr. XIIIth Dynasty.

333. Bas-relief, showing king Mentu-hotep smiting foreigners. Limestone. Gebelain. XIth Dynasty.

319, 320. Two reliefs from the tomb of Sa-aset, governor of the royal residence. Limestone. Dahshûr. XIIIth Dynasty.

6042. Squatting statue of the official Hotep. Grey granite. Saqqâra. XIIIth Dynasty.

North Centre :

340. (Show-case A). Head of king Senu-sret III. Grey granite. Medamût. XIIth Dynasty.



Fig. 70.—Senusret I.

HALL No. 46 (J).

East Wall :

512. Head of statue of Åmen-m-hat III. Grey granite. Bubastis, near Zagazig. XIIth Dynasty.
506. Bust of statue of an unknown king; it has a great likeness to certain Middle



Fig. 71.—Statues personifying Niles of Upper and Lower Egypt.

Kingdom monuments from Tanis. Black granite. Mit Fâris, in the Delta, or perhaps Madinet el-Fayûm. End of XIIth Dynasty.

[744]. (Show-case C). Head of statue of unknown Pharaoh. Sandstone. New Kingdom. Note:- The show-case also contains painted limestone stelæ of the same period.

East and West Centres :

507, A-D. Four sphinxes. Some believe they represent Hyksos kings while others, probably more correctly, attribute them to Åmen-m-hat III, of whom they have the features. They were usurped by Rameses II and his son Meneph-tah, and by Psusennes. Black granite. Tanis. XIIIth Dynasty.

East Centre :

508. Group of two statues personifying the Niles of Upper and Lower Egypt exposing on offering tables all the products of the rivers. They wear a wig and a heavy curled beard. Usurped by Psusennes of XXIst Dynasty. Black granite. Tanis. XIth Dynasty. (Fig. 71).

West Wall :

535. Modern cast of a head of a royal statue. Plaster. Bubastis. XIIth or XIIIth Dynasty.
536. Fragments of a kind of naos showing two figures of a king. Limestone. Karnak. XIIIth Dynasty.

HALL No. 44 (J).

East Wall :

* (Show-case I). Red pottery vessels painted blue; some have floral designs. Also caps of jars from wine vessels. The wine is said to be of first quality. Tell el-Amâra. XVIIIth Dynasty.

600. Two-sided stela of king Akhenaten (Åmen-hotep IV). The king is shown kneeling before the solar disk from which vivifying rays are coming. The north side was usurped by king Her-m-heb. Quartzite. Heliopolis. XVIIIth Dynasty. (Fig. 72).

Fig. 72.—Stela of Akhenaten.

Centre :
1194 to 1199. (Show-case A). The famous Tell el-Amâra correspondence. These letters were first impressed on clay with a stylus and the tablets then baked in an oven; they are

in Babylonian cuneiform, the official form of writing between Egypt and the Asiatic countries at the time. See the Pharaonic Period, p. 34. Tell el-Amârنا. XVIIIth Dynasty.

479. (Show-case K). Torso of statue of a princess of the family of Akhenaten.

Realistic style. Red sandstone. Tell el-Amârنا. XVIIIth Dynasty.

476. (Show-case K). Model of hydrocephalic head of one of the seven princesses of Akhenaten. Red sandstone. Tell el-Amârنا. XVIIIth Dynasty.

[48035]. (Show-case K). Sculptured relief, well executed, of a princess (fig. 73) seated on a cushion and holding a dead duck in her hand. Limestone. Tell el-Amârنا. XVIIIth Dynasty. Note :- The showcase also contains more sculptors' models of family of Akhenaten, head portraits, etc.



Fig. 73.—A princess of Akhenaten.

East and West Walls-Top :

* Painted fragments from the floor of the palace of Akhenaten at Tell el-Amârنا. They show floral designs with wild ducks, sometimes water scenes with fishes. XVIIIth Dynasty.

HALL No. 6-SOUTH PART (K).

Centre :

475. (Show-case F). Model of royal head, perhaps of queen Nefertiti. This was a model for statues, on which various crowns could be fitted. Quartzite. Tell el-Amârنا. XVIIIth Dynasty.

471. (Show-case F). Statue of Akhenaten seated on a chair and holding a prince (?) on his knees and kissing him (?). White limestone. XVIIIth Dynasty.

6241. (—). Sculptor's study showing portraits of Akhenaten and Smenkh-ka-râ. Limestone. Tell el-Amârنا. XVIIIth Dynasty.

3873. (— E). Lid of the coffin of king Smenkh-ka-râ. Covered with gold sheet and inlaid glass. Face and name have been deliberately removed for revenge. Wood. Valley of kings, Thebes. XVIIIth Dynasty.

West Centre :

3610 to 3612. (Show-case G). Canopic jars. The covers represent a royal head (rather feminine in appearance), previously believed to have been that of Akhenaten, and now believed to be that of his successor Smenkh-ka-râ. Alabaster. Thebes. XVIIIth Dynasty.

[67921 A.] (Show-case L.) Head with helmet, representing Akhenaten. Limestone. XVIIIth Dynasty. This was given to the Museum by H. M. King Fu'âd I.

West Wall :

6154. (Show-case H). Statuette of a noble, of limestone, and other objects of the same period. Tell el-Amârنا. XVIIIth Dynasty.

North Wall (Right) :

6056. (Show-case G). Upper part of a private altar in the form of a pylon. On it Akhenaten and his family are shown worshipping the solar disk Aten. Limestone. Tell el-Amârنا. XVIIIth Dynasty.



Fig. 74.—Adoration of the disk.

East Wall :

* (Right of Show-case D). Part of balustrade from a temple ramp showing Akhenaten and his wife and daughter adoring the solar disk. Limestone. Tell el-Amârنا. XVIIIth Dynasty. (Fig. 74).

482. (Show-case D). Rectangular stela showing Akhenaten, his queen, and three princesses—a family scene. Above is the solar disk with spreading rays. Limestone. Tell el-Amârنا. XVIIIth Dynasty.

487. (—). Stela showing Akhenaten offering to the Aten. Limestone. Tell el-Amârنا. XVIIIth Dynasty.



Fig. 75.—Akhenaten.

East, West, and North Walls-Top :

* Painted fragments from floor of palace of Akhenaten at Tell el-Amârنا.—See above, Hall No. 11.

North Entrance-Sides :

6015, 6016. Two colossal statues of king Akhenaten forming part of a series of similar statues standing against the pillars around a peristyle court of the great temple of Amon at Karnak. Sandstone. XVIIIth Dynasty. (Fig. 75).

ROOM No. 12 (I).

East Wall and Centre :

445, 446. Chapel and cow of Hathor. The chapel contains painted reliefs showing Thothmes III and deities including Hathor herself. The vaulted ceiling is painted dark blue with stars, in imitation of the night sky. The Hathor cow is standing. King Amen-hotep II (?)—cartouche on neck of cow—is under her head receiving her protection; he is painted in black (the colour of death). The king, in the form of a youth, is also shown as partaking of the milk of the goddess, indicating that he has been adopted as her

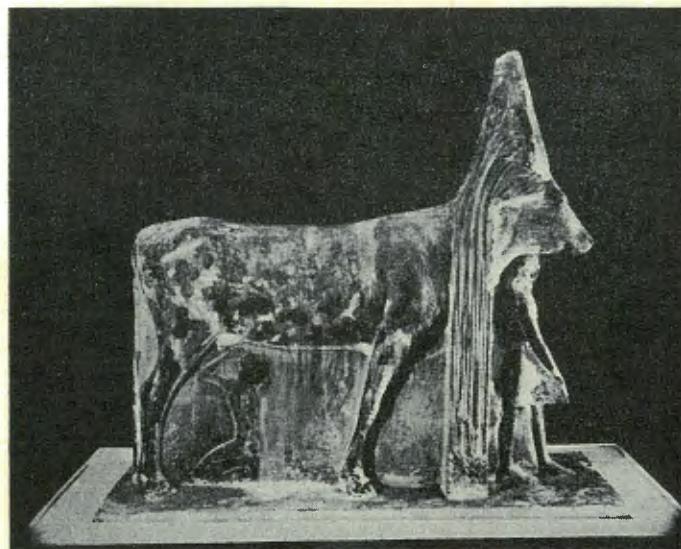


Fig. 76.—Hathor cow.



Fig. 77.—Background of shrine of the Hathor cow.

son; he is here painted in red (the colour of life). The two bunches of lotuses framing the head of the cow symbolize the mystical marshes. The goddess wears on her head the uræus serpent, solar disk, and feathers of Amen. Sandstone. Deir el-Bahri. XVIIIth Dynasty. (Figs. 76, 77).

West Wall :

400. Standing statue of Thothmes III. The nine bows under his feet indicate that he is crushing all the foreigners of the desert and elsewhere. Grey schist. Karnak. XVIIIth Dynasty. (Fig. 78).
496. Squatting statue of Amen-hotep, son of Hapu. Sandstone. Qurna. XVIIIth Dynasty.
464. Statue of squatting figure of the official Men-kheper-rä-seneb. Grey granite. Karnak. XVIIIth Dynasty.
401. (Show-case A). Statue of the official Sen-n-mut, in a squatting posture. Grey granite. Karnak. XVIIIth Dynasty. Note :- The show-case also contains other statues of the same period.



Fig. 78.—Thothmes III.

[46994]. (Show-case D). Painted stela of the chief priest Sen-nefer. Limestone. Sidmant el-Gebel. XVIIIth Dynasty.
6229. (Show-case D). Painted statue of a woman in a shrine with a sliding door. Wood. Deir el-Madina. XVIIIth Dynasty.



Fig. 79.—Thothmes III.

West Centre :

503. Statue group of king Thothmes IV and his mother Tiy-aa, wife of Amen-hotep II. Black granite. Karnak. XVIIIth Dynasty.

South-west Corner :

404. Statue of Thothmes III. Same type as No. 400 (West Wall), but with false beard. Schist. Karnak. XVIIIth Dynasty. (Fig. 79).

South Wall :

407. Painted stela of Åmen-hotep III found in the ruins of a temple of Menephtah.
Above : Åmen-hotep III offering to the god Åmen. Below : The same king, in a chariot, victorious, and overthrowing his enemies. Limestone. Kôm el-Hetân. XVIIIth Dynasty.

408. Statue of Thothmes III; legs missing. Red granite. Karnak (?). XVIIIth Dynasty.

6040. Head of king. Green volcanic rock. Karnak. Early XVIIIth Dynasty.

411. Statue group; king sitting with the god Åmen. Red granite. XVIIIth Dynasty.

410. Statue of Åmen-hotep II in the form of the god Tanen. Limestone. Karnak. XVIIIth Dynasty.

6052. Colossal statue of queen Hat-shepsut in the form of a king. Red granite. Quarry near Deir el-Bahri temple. XVIIIth Dynasty.

420. Stela recording a poem in honour of the victories of

Fig. 80.—Thothmes III.

Thothmes III. The rhymed words can easily be seen at the beginning of each line (lower half-right and centre). Black granite. Karnak. XVIIIth Dynasty.

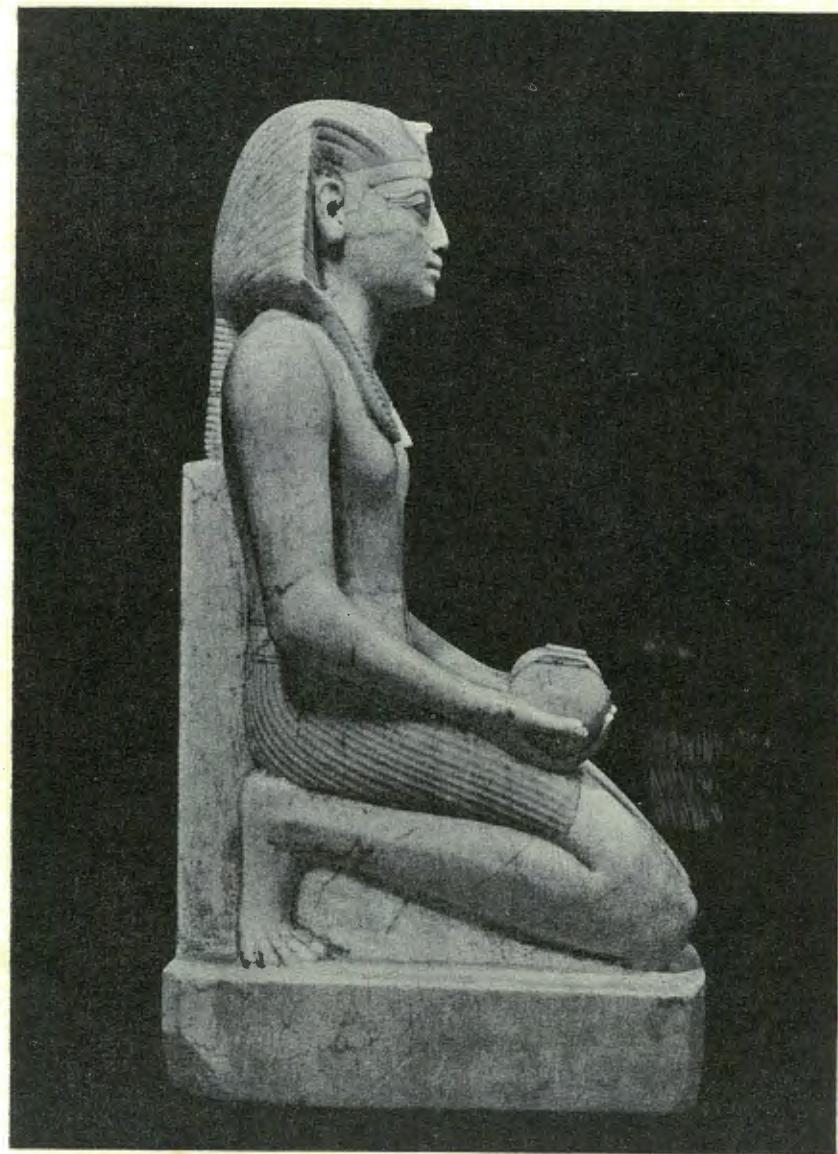
South Centre :

418. Statue of squatting figure of the official Sen-n-mut, with the head of the princess Neferu-râ emerging from between his knees. Grey granite. Karnak. XVIIIth Dynasty.

6257. (Show-case, centre). Statuette of Thay, the master of the king's horses. Ebony. Saqqâra. XVIIIth Dynasty.

428. (— east). Kneeling statue of Thothmes III, showing the king presenting two vases of wine. White marble. Deir el-Medina. XVIIIth Dynasty. (Pl. XIV).

* (West end). Statue of Thothmes III. Black granite. Karnak. XVIIIth Dynasty. (Fig. 80)



Thothmes III.

South-east Corner :

422. Head of a royal statue, originally containing inlaid eyes. Limestone. Karnak. XVIIIth Dynasty.

East Wall :

424. (Show-case B). Statue of the lady Isis (Aset), who was apparently of Semitic origin; she was the concubine or wife of Thothmes II and mother of Thothmes III. Black granite. Karnak. XVIIIth Dynasty.

6435. (Show-case B). Statue of the official Pa-n-anheret, holding a coiled surveyor's cord surmounted by a ramheaded symbol. Grey granite. Abydos. XVIIIth Dynasty.

* (Show-case B). Various sphinxes and stelæ. XVIIIth Dynasty, etc.

444. Statue of Mut-nefert, mother of Thothmes II. Sandstone. Thebes. XVIIIth Dynasty.

450. Statue of Thothmes III. Grey granite. Karnak. XVIIIth Dynasty.

451. (Show-case C). Head of a statue of a king (perhaps Tut-ankh-amen). Black granite. Karnak. XVIIIth Dynasty. Note :- In this show-case are more heads, and also statues, of the same period. (Fig. 81).



Fig. 81.—Tut-ankh-amen (?).

East Centre :

6013. Kneeling statue of queen Hatshepsut; she is dressed as a king and wears a false beard. Red granite. Deir el-Bahri. XVIIIth Dynasty.

North-East Corner :

456. Head of statue of the goddess Mut. Limestone. Karnak. Time of Her-m-heb. XVIIIth Dynasty. (Fig. 82).

North Wall :

459, 461, 465, 467. Squatting statues of Amen-hotep, son of Hapu. He was eighty years old at the time of the execution of these statues by Amen-hotep III

and was deified in later times. Black granite. Karnak. XVIIIth Dynasty. See also No. 496, West Wall.

463. Part of door bearing the name of Thothmes I. Limestone. Kôm Hellal. XVIIIth Dynasty.

462. Statue of the god Khensu, with the face of Tut-ankh-âmen. Red granite. Karnak. XVIIIth Dynasty. (Fig. 83).

452. Painted relief showing a princess of Punt. Limestone. Deir el-Bahri. XVIIIth Dynasty. Given to the Museum by H. M. King Fu'ad I. (Fig. 84).

500. Statue group of the official Sen-nefer, governor of Thebes, showing the deceased sitting with his wife, their daughter standing between them. Grey granite. Karnak. XVIIIth Dynasty.

North Centre :

[5003]. Small sarcophagus made by the chief artificer Thothmes for his pet cat. Limestone. Memphis. New Kingdom.

470. Statue of Âmen-hotep II, showing the king protected by Meres-ger, the serpent goddess. Meres-ger ("She-who-loves-silence") was the local deity of a part of the cemetery of Thebes (Qurna). Black granite. Karnak. XVIIIth Dynasty. (Fig. 85).

HALL No. 6-NORTH PART (K).

Centre :

6132. Model (modern) of a house at Tell el-Amârنا under the XVIIIth Dynasty.
* (Show-case B 1, —, B 2). These three cases, centre one not numbered, contain fragments of glazed ware, necklaces, metal tools, glazed seal rings, gold and silver ingots, all from Tell el-Amârنا. No. 6155 (Case B 2) is a toy of painted limestone representing three monkeys playing at chario-teers with horses. XVIIIth Dynasty.

HALL No. 7 (K).

South Wall :

556, 556 A. A series of sculptured blocks used by the Copts in building the convent of St. Jeremias at Saqqâra, in the ruins of which they were found. The blocks originally belonged to Memphite tombs of the XVIIIth and XIXth Dynasties. Some of them show scenes such as ploughing. Limestone.

557. Stela with funerary scene. Sandstone. Luxor. XIXth Dynasty.



Fig. 82.—Head of goddess Mut.

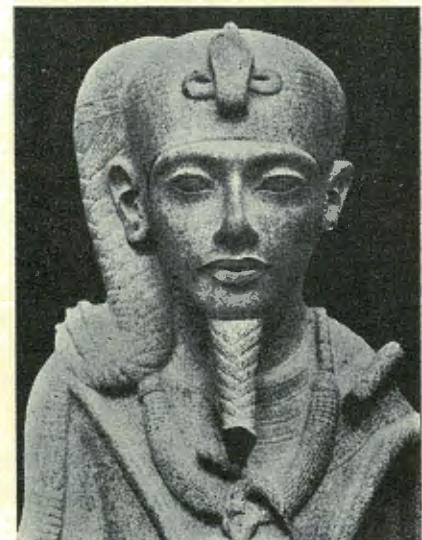


Fig. 83.—Statue of god Khensu.



Fig. 84.—A princess of Punt.



Fig. 85.—Âmen-hotep II.

558 Panel showing scribes being introduced to the Pharaoh in order to report to him upon their activities. Sandstone. Asasif. XIXth Dynasty.

Centre (going back to the West Door) :

6184. Head of sphinx of Hatshepsut (sandstone) found together with No. 6153, a colossal kneeling figure of the same queen (red granite) and No. 6152, a painted red granite sphinx. They were broken in pieces by Thothmes III. Deir el-Bahri. XVIIIth Dynasty.

6139. A painted sphinx of Hatshepsut from her temple at Deir el-Bahri. Limestone. XVIIIth Dynasty.

North Wall :

560. Stela of Tut-ānkh-āmen recording that the king restored the damage carried out by his predecessor Akhenaten at Karnak (where the stela was found). Red sandstone. XVIIIth Dynasty.

561. Relief showing the mummy presented to the family of the deceased by a priest disguised as the god Anubis. Sandstone. Saqqâra. XIXth Dynasty.

6198. Fore-part of a painted sphinx of Hatshepsut. Red granite. XVIIIth Dynasty.

[²⁷/₃₅]. Funerary stela of a chief of goldsmiths, named Āpuāa, and his "sister" (wife) Nefert-āri. Limestone. (Fig. 86).

562. Funerary, etc. reliefs. Limestone. Saqqâra. XIXth Dynasty. (Fig. 87).

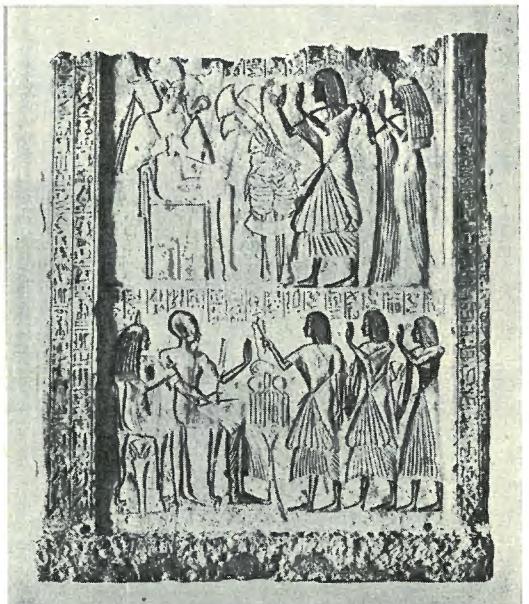


Fig. 86.—Stela of a chief of goldsmiths.

ROOM No. 3 (L).

Centre :

590. Sacred boat from the temple of Ptah. Red granite. Memphis. XIXth Dynasty.
591. Remains of a sacred boat. Limestone. Memphis. XIXth Dynasty.



Fig. 87.—Funerary dances.

North Centre :

589. Kneeling statue of a chief of granaries who lived under Thothmes III. Red granite. Karnak. XVIIIth Dynasty.

East Wall :

587. Statue of Djed-ubastet-äuf-ankh, a priest of Amen and Mut. Limestone. Karnak. XXIInd Dynasty.

East Centre :

6017. Part of stela commemorating the victories of Menephtah over the Libyans and Peoples of the Sea. Red granite. Delta. XIXth Dynasty.

South Wall :

578, 579. Two squatting statues of a high official called Pā-ramessu who later on apparently became Rameses I. The royal cartouche is engraved on the

right arm and pectoral. Grey granite, spotted white. Karnak. XIXth Dynasty.

West Centre :

584. Squatting statue of a high priest of Amen named Bak-n-khensu. Limestone. Karnak. New Kingdom.
6204. Stela of Rameses II dated in the 400th year after the Hyksos king Set-aa-pehtinub. Red granite. Tanis. XIXth Dynasty.
592. Statue of Sen-n-mut, a high official who lived under Hatshepsut. Red sandstone. Karnak. XVIIIth Dynasty.

West Wall :

582. Stela showing Amen-hotep II bringing Asiatic prisoners. A very interesting triumphal scene. Red granite. Karnak. XVIIth Dynasty.
583. Statue of a squatting priest. Red granite. Karnak. XVIIIth Dynasty.

HALL No. 13.

North Entrance-Sides :

593, 594. Two colossal statues. Right one : Seti II and princess. Karnak. XIXth Dynasty. Left one : Rameses III. Tell el-Yahūdiya. XXth Dynasty. Red granite.

Centre :

* Head of colossal statue of the cat goddess Ubastet. Grey granite. New Kingdom.

South Side :

* Two reconstructed monumental doors of the XIIth and XIIIth Dynasties, showing fragments of reliefs. Limestone. Discovered in foundations of the Ptolemaic temple at Medamūt.

South-east Corner :

599. The famous Israel stela, whereon, on the west side, the name of the Israelites is found for the only time in hieroglyphs. The text records the victories of Menephtah over the Libyans, Asiatics, and so forth; that particular part of it mentioning the Israelites is as follows :

"The princes are stretched on the ground, saying, 'Shalom' (a Semitic form of salutation, meaning 'peace'). None among the people of the

Nine Bows (enemies) raises his head. Tehenu (Libya) is deserted, Kheta (the Hittite country) is at peace, Canaan is taken with all that it had of evil, Askalon is taken off, Gezer is seized, Yenoam is exterminated, *the people of Israel are destroyed, and have no seed (offspring)*, the country of Kharu (Palestine) has become like widow[s] of Egypt, and all the peoples together are at peace". The sentence referring to the Israelites is in the second line from bottom.

It had been previously thought that this inscription had some relation with the biblical story of the Exodus, but recent discoveries made in Palestine seem to point to an earlier date for the event. On the reverse of the stela is an inscription of Amen-hotep III. Grey granite. Funerary temple of Menephtah at Thebes (Kôm el-Hetân). XVIIIth, XIXth Dynasties.

HALL No. 8 (M).

South Wall :

559. Panel showing funeral procession. Limestone. Saqqâra. XVIIIth or XIXth Dynasty. Note :- Below this panel is a squatting statue of a high priest of Memphis [$\frac{11}{2}$]- $\frac{4}{12}$. Sandstone. New Kingdom.
661. Statue of the wife of Thothmes III. Red granite. Kôm Ombo. XVIIIth Dynasty.

Centre :

553. Sphinx (with head missing), holding a vase of perfumes. Originally belonged to a king of the Middle Kingdom, but later usurped by Rameses II. Red sandstone.

North Wall :

563. Funerary relief. Limestone. Giza. XVIIIth Dynasty.
650. Reliefs from the tomb of Her-min, an overseer of the seal. Limestone. Saqqâra. XVIIIth Dynasty.

HALL No. 9 (M).

South Wall :

652 A-C. Reliefs. Limestone. Saqqâra. XVIIIth Dynasty. No. 652 C shows a poultry scene.
663. Lintel of king Sa-âmen. Limestone. Memphis. XXIst Dynasty.
655. Fine relief showing men leading horses. These horses are perhaps of Asiatic origin; they are very much like the late Macedonian horse with the heavy

broad neck. The horse was not introduced into Egypt before the end of the Middle Kingdom. Limestone. New Kingdom.

6018. Statue group representing king Her-m-heb seated with Osiris, Isis and Horus. Limestone. Abydos. XVIIIth Dynasty.

Centre :

660. Slab—the so-called "Tablet of Saqqâra"—showing on its northern side how history was written by the Egyptians, that is to say, the slab contains a list of the principal kings of Egypt down to Rameses II, under whose reign it was compiled. The names commence with king Mer-pi-bia of the 1st Dynasty, followed by royal names of the IIInd, IIIrd, IVth, Vth, VIth, XIth, XIIth, XVIIIth and XIXth Dynasties. Limestone. Saqqâra. XIXth Dynasty.

North Wall :

651 A, B. Stelæ of Mâ-Ptah, a chief of goldsmiths and weavers attached to a temple. Limestone. Saqqâra. XIXth Dynasty.
6254. Two columns (reused) from a temple of Rameses II. Red granite. Tanis. XIth Dynasty (?).
666. Stela of Rameses II recording the finding of basalt quarries in the neighbourhood of Heliopolis, where the stela was discovered. Limestone. XIXth Dynasty.
6019. Statue group similar to No. 6018 on South Wall. Black granite. Abydos. XVIIIth Dynasty.

HALL No. 10 (M).

North Wall :

664. Statue of Rameses II. Red granite. Armant. XIXth Dynasty.

Centre :

6245. A remarkable statue group representing the Canaanite god Huren (in the form of a falcon, and connected with the god of the Giza sphinx) protecting Rameses II, in the form of a squatting child (childhood being represented by a small boy holding a finger to his lips and wearing a curl of hair on one side). In his left hand Rameses II holds the plant emblematic of South Egypt; on his head is the solar disk. The royal child and his associated symbols actually form a rebus as follows :-

The solar disk, in Egyptian = *Râ*
The child, — = *mes*
The plant of the south, — = *su*.
This thus gives *Râ-mes-su* = Rameses. Grey granite. Tanis. XIXth Dynasty. (Pl. XVI).

HALL No. 15 (N).

North Wall :

[34417]. (Left). A fine painted stela showing a purification scene, in which water is being poured over a king. Limestone. New Kingdom.

East Wall :

700. Stela of Rameses II. Sandstone. Es-Sebū'a, Nubia. XIXth Dynasty.
Note :- The same wall contains other heavy monuments of the Ramesside period.

Centre :

6252. Sarcophagus of a daughter of Seti I, named Henut-mā-rā. Red granite. Temple of Madinet Habu. XIXth Dynasty.

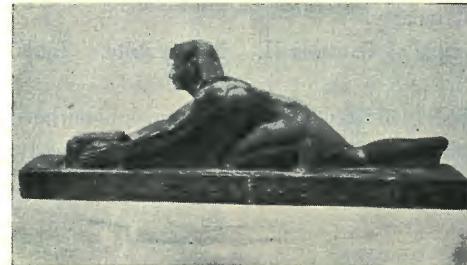


Fig. 88.—Statue of Ramses II.

6253. Sarcophagus of another daughter of Seti I. Her name is Banet-Ānti, "Daughter-of-[the-goddess]-Āntit". Red granite. Provenance unknown. XIXth Dynasty.

430. (Show-case A). Bust of a statue of a woman wearing a heavy wig. She

holds a lotus flower in one hand. Limestone. Qurna. XIXth Dynasty.

741. (Show-case A). Bust of the statue of a princess or wife of Rameses II, shown as wearing a wig and a large necklace. Limestone. The Ramesseum, Thebes. XIXth Dynasty.

745, 746. (Show-case A). Two fragments of a statue group representing an officer and his wife. Limestone. Qurna. XVIIIth Dynasty.

* (— B). Various statues dating from the XIXth and XXth Dynasties, among which is one of Rameses II pushing a sacred boat (now missing). Schist, etc. (Fig. 88).

West Wall :

[43954]. (Show-case A). A relief, painted, showing the procession of the sacred boat of Āmen-Rā. Limestone. New Kingdom.

* (—). Small stela (to left of above), painted, with six human ears. Many stelæ on which ears have been either



Group showing the god Hurem protecting Ramses II.
(Tanis, XIXth Dynasty).

drawn or engraved have been found; they represent a votive testimony that a prayer had been heard and answered by the god. The usage goes back to the Old Kingdom. Limestone. Note :- In the same case are various other objects of the early Ramesside era.

670. (Above). Clerestory window from the Palace of Rameses III at Madinet Habu. In the centre is the royal cartouche (now missing) protected by a kneeling human figure and the Horus falcon with outstretched wings, etc. Sandstone. XXth Dynasty.
674. Statue of Rameses III; feet missing. Black granite. Memphis. XXth Dynasty.
674, 672. (Above). Two colossal heads of Rameses II belonging to statues now destroyed. Red granite. Memphis. XIXth Dynasty.

ROOM No. 14 (O).

Entrance-Sides :

722, 723. Parts of a door from the temple of Osiris. Red granite. Abydos. XIXth Dynasty.

West Centre :

767. (Show-case). Group of seated statues of Tay and Naya (*Naâa*), wearing dresses typical of the Ramesside era, and with heavy wigs on their heads. Limestone. Saqqâra. XIXth Dynasty.

North Centre :

728. Group of monuments forming a sanctuary erected by Rameses II. The group consists of two obelisks on which are engraved inscriptions glorifying Rameses II; an altar which was actually cut in the rock, but here reproduced in wood; a shrine containing a sacred beetle wearing the solar disk and an ape with the lunar disk on its head; also four apes who are worshipping the rising and setting sun. Sandstone. Abu Simbel. XIXth Dynasty.

743. Statue of Rameses VI armed with a battle-axe and holding a Libyan prisoner by the hair. Beside the king is a tame lion. A fragment of a similar statue (lower part) has recently been found at Karnak, from where the present example came. Grey granite. XXth Dynasty. (Fig. 89).



Fig. 89.—Ramses VI.

South Centre :

768. Squatting statue of a high priest of Amen named Rameses-nekh. He is writing on a roll of papyrus at the dictation of Thoth who, in the form of an ape, is crouching on his shoulders. Grey granite. Karnak. XXth Dynasty. (Fig. 90).

756. Small statue of Rameses II; head missing. It is a replica of a much larger statue now in the Turin Museum. Schist. Karnak. XIXth Dynasty.



Fig. 90.—High priest of Amen.

East Centre :

765. Fragments of a group representing the crowning of Rameses III by the gods Horus and Seth (latter missing, and now restored). Red granite. Madinet Habu. XXth Dynasty.

North Wall :

725. Bust of a statue of Menephtah. The necklace and headdress are painted in yellow and blue. Grey granite. Qurna. XIXth Dynasty.

726. Bust of a statue of Rameses IV. Red granite. Bubastis. XXth Dynasty.

729. Bust of a statue of an unknown king of the XXth Dynasty. Black granite. Tanis.

731. Bust of a statue of Menephtah (?) with a sacred beetle on his head. Red granite. Memphis. XIXth Dynasty.

732. Statue of the god Anubis; legs missing. Black granite. XXth Dynasty.

West Wall :

742. (Show-case A). Kneeling statue of a man holding a peculiar-shaped altar. Grey granite. XXth Dynasty.

744. (—). Head of statue of unknown king. Parti-coloured granite (red and black). XVIIIth or XIXth Dynasty.

Note :- The show-case also contains other monuments, a stela, and various statues.

750. Lintel from the door of a tomb showing two horses, etc. Limestone. El-Hilla. Time of Rameses III. XXth Dynasty.

South Wall :

752. Stela of a second priest of Amen, named Pu-am-ra. Red granite. Qurna. XVIIIth Dynasty.

753 A, 753 B. Two statues, squatting, of a guardian of the treasury of the funerary chapel of Rameses II. Limestone. Saqqara. XIXth Dynasty.

754. Column with lotus-bud capital from a temple of Rameses II. Red granite. Memphis. XIXth Dynasty.

757. Stela recording a prayer of Rameses IVth to the gods of Abydos. The lower part of the text (lines 19, 22 ff.) contains blank spaces dividing the inscription into paragraphs. Each paragraph is addressed to a god, that in line 19 being Osiris. Limestone. Abydos. XXth Dynasty.



Fig. 91.—Statue bearing name of Seti I.

East Wall :

758. Pyramidion (top of a small private pyramid). Yellow limestone. Thebes. New Kingdom.

724. Statue bearing the name of Seti I (the details are thought by some to resemble those of queen Hatshepsut). Alabaster. Karnak. XVIIIth (?) or XIXth (?) Dynasty. (Fig. 91).

HALL No. 20 (N).

Centre :

724. Two sarcophagi, one $\frac{28}{34} \times \frac{11}{7}$ of grey granite (made for Sutá, a royal scribe and treasury overseer), the other $\frac{14}{34} \times \frac{11}{5}$ of limestone (made for Haty, a scribe of the divine offerings of the gods of the cemetery). New Kingdom.

848. (Show-case C). Statue of Harmachis, a high priest of Amen and son of king Shabaka. Quartzite. Karnak. XXVth Dynasty.

844. (—). Statue of a squatting person. It bears an inscription giving the genealogy of the deceased as far back as his sixteenth ancestor. His name is Djed-khensu-auf-anhk. Limestone. Karnak. XXIInd Dynasty (?).

846. (—). Statue of Arigadiganen; perhaps an Ethiopian. Black granite. Karnak. XXVth Dynasty (?). (Fig. 92).

893. (—). Statue of a kneeling prince (green breccia). Below is a base of black granite. Karnak. XXVth Dynasty.

852. Base of an altar. Red and black granite. Naucratis. Old Persian period.

East Wall :

[46095 A, B.] On each side of the window is a stela containing cryptographic writing.

Red granite. Athribis (Delta). Late Dynastic to Early Ptolemaic.



Fig. 92.—Statue of Arigadiganen.

HALL No. 25 (N).

Centre :

890. (Show-case D). Statue of Åah-mes (Amasis), son of Smendes, a priest of Amen, etc. Grey granite. Karnak. Old Persian period.

892. (—). Statue of Heri-su holding a naos containing a shrine with a figure of Osiris inside it. The face of the man and god are covered with gold. Limestone. Karnak. Old Persian period.

894. (—). Statue of a squatting man named Nes-pa-sefy. Limestone. Karnak. Old Persian period.

821. (— E). Statue group of Åsui, his wife and son. Åsui was the chief of a Delta nome. Black granite. Karnak. Old Persian period.

895. (—). Statue of the priest Djed-aset-äuf-ankh. Quartzite. Karnak. Old Persian period.

822. (—). Statue of Ånh-nes-nefer-äb-rä, a daughter of king Psemthek II. Schist. Karnak. XXVIth Dynasty.

West Wall :

675. Head of colossal statue of Rameses II. Black granite. Luxor temple. XIXth Dynasty.

676. Fragment of pillar from tomb of Nefer-hotep. Limestone. Saqqâra. XIXth Dynasty.

677. Fragments of a door from the palace of Rameses III; inscriptions, etc. of glazed and inlaid mosaic. Sandstone. Madinet Habu. XXth Dynasty.

678, 679. Windows (clerestory). Sandstone. Palace of Rameses III. Madinet Habu. XXth Dynasty.

824. (Show-case E). Statue of Psemthek, a chief of the royal goldsmiths' workshops. Schist. Memphis. XXVIth Dynasty. (Fig. 93).

6254. Cover of the sarcophagus of king Her-sa-set; face is falcon-shaped. Red granite. Madinet Habu. XXIInd Dynasty.

705. Sacred trough (?) of the chief priest of Amen and king, Her-sa-set. Red granite. Coptos. XXIInd Dynasty.



Fig. 93.—Psemthek, chief of royal goldsmiths.

East Wall :

* (Show-case C.) Contains grey granite and alabaster squatting statues. Karnak. XXIInd to XXXth Dynasties.

* On the same wall are various large monuments, stelæ, and statues.

East Centre :

[67347]. Head of cow. Limestone. Toud, near Luxor. New Kingdom.

West Wall :

* (Show-cases B, D). Grey schist and grey granite statues of the later period.



ROOM No. 24 (Q).

Centre :

854 to 857. Four monuments of the high official Psemthek. An offering table (854); statues of Osiris (855) and Isis (856), both seated; a Hathor cow protecting the deceased (857). Green schist. Saqqâra. XXVIth Dynasty.

790. Remains of a monolithic shrine of king Nectanebus I. Grey granite. Saft el-Hina. XXXth Dynasty.

Fig. 94.—A priest of Amen.

North Centre :

872. Statue of Nes-pa-qai-shuty (literally, "Belonging to the One of Lofty Plumes" = Amen), a priest of Amen, chief priest, and chief of the south. Schist. Karnak. XXth Dynasty. (Fig. 94).

1185. Head of a statue of king Taherq, known in the Bible (*II Kings*, xix, 9) as Tirhakah. Black granite. Karnak. XXVth Dynasty.

6148. Head of a statue of king Shabaka. Red granite. Karnak. XXVth Dynasty.

North Wall :

795. Stela dated in the seventh year of Alexander II, son of Alexander the Great. Contains a decree restoring to the temples of Buto the gods stolen by the Persians. Black granite. Cairo; foundations of a mosque.

809. Stela containing a decree of Amen, in which the maledictions of the god are placed upon anyone who should make difficulties for the brother-in-law of



Fig. 95.—Statue of Ment-m-hat.

the high priest Åuråt, whose properties, which are enumerated on the monument, had been given to him by Åuråt. Red granite. Karnak. XXIInd Dynasty. Time of Osorkon II.

West Wall :

820, [826]. Two shrines dedicated by Nectanebus II. Black granite. Cairo. XXXth Dynasty.

West, South, and East Walls :

* (Show-cases A, B, C, D). Various statues. Karnak. XXIInd to XXXth Dynasties.

South Wall :

849. Stela recording the victories of Åäh-mes (Amasis) over the Greek mercenaries and also his coronation. Red granite. XXVIth Dynasty.

851. Stela commemorating the works of Ptolemy II Philadelphus on the Red Sea to facilitate navigation and commerce with southern countries and also his voyage to Persia to recover statues of the gods. Grey granite. Tell el-Maskhûta.

853. Libation altar in the form of a royal cartouche. Grey granite. XXVIth Dynasty.

South Centre :

935. Statue of Ment-em-hat, a priest of the fourth class of the god Amen, etc. Grey granite. Karnak. XXVth Dynasty.

829. Vase in the form of a heart dedicated to the god Thoth by king Apries. Black granite. Saqqâra. XXVIth Dynasty.

1184. Head of statue of Ment-m-hat (see No. 935). Black granite. Karnak. XXVth Dynasty. (Fig. 95).

791. Statue of the goddess Smedsmed (var., Reret) = Thouseris, who protected Isis (*enceinte* with Horus) against Seth. She is in the form of a hippopotamus. Green schist. Karnak. XXVIth Dynasty. (Fig. 96).

[841]. Statue of Padâ-âmen-neb-nesut-taui, a scribe, etc. Alabaster. (Fig. 97).

East Wall :

879. Naos erected by king Amasis in honour of the god Ptah. The limestone falcon inside does not belong to it. Dark grey granite. Memphis. XXVIth Dynasty.

842. Statue of Shashanq, a priest of Amen. Grey granite. Karnak. XXIInd Dynasty.



Fig. 97.
Statue of Padâ-âmen-neb-nesut-taui.



Fig. 96.
Statue of goddess Thouseris.

843. Statue dedicated by Her, a priest of Amen and Mentu, to his wife Shebensepdet (literally, "She-who-is-joined-to-Sothis"). Figures of deities are shown on the dress. Grey granite. Karnak. XXIInd Dynasty.

Entrance-Sides :

870. (Right). Bas-relief showing Nefer-seshem-psemthek receiving gold necklaces, etc., which are being registered by a scribe. Limestone. Memphis. XXVIth Dynasty.

801. (Right). Below No. 870. Bas-relief from a tomb imitating Old Kingdom sculptures (carpenters). Limestone. Memphis. XXXth Dynasty to early Ptolemaic period.

6020. (Left). Bas-relief with offering scenes; from same tomb as No. 801. Limestone.

HALL No. 30 (S.).

Centre :

930. (Show-case). Statue of the princess and "Divine Wife" Amen-áritdes (*ár-dy-set*), daughter of king Kashta and sister of king Shabaka. Alabaster. On black granite base. Karnak. XXVth Dynasty.

North Wall :

[59870]. (Show-case). Statue of queen Shep-n-upet. Painted and gilded limestone. Madinet Habu. XXVth Dynasty.

West Wall :

[67135]. Large sarcophagus of Sebek-m-hat with painted demotic inscription. Limestone. With other sarcophagi in cave at Fustát. Late period.

West Centre :

537. Capital, Hathor-headed. Red granite. Tell er-Rub' (Mendes). XXXth Dynasty to Ptolemaic period.

941. Stela of the Ethiopian king Her-sa-átef, recording his victories against neighbouring tribes. Gebel Barkal (Napata). End of VIth century B.C.

East Centre :

937. Stela of Pānkhī, the Ethiopian king, giving an account of his wars against the rulers of Egypt in order to establish his dominion over that country. Note the shapely horse on the north side of the monument. Grey granite. Gebel Barkal. XXIIInd Dynasty.

HALL No. 35 (X).

Centre :

1202. Gargoyle in the shape of a lion's head. Red sandstone. Kôm Ombo. Ptolemaic period.

* (Show-case E). Small glazed plaques and *ushebtī*-figures. The *ushebtī* is a small figure in the shape of a mummified labourer, provided with agricultural implements, who performed in the other world any work which the deceased was liable to carry out there. *Ushebtī* means, literally, "Answerer", an allusion to the following reply of the figure when called upon by the deceased to work for him: "Here I am! I will do it!" The figures usually bear the viii Chapter of the so-called "Book of the Dead", a chapter which deals with the duties they are supposed to perform. Faience, etc.



Fig. 98. — The Semitic god of Daphnæ.

East Wall :

* (Show-case D). This contains mostly Semitic antiquities : (1) An ossuary of limestone with rosettes on its sides; similar examples have been found in Palestine dating chiefly from the Roman era. (2) A Jewish tombstone, of limestone, on which are painted in red three *menoroth* (seven-branched candlesticks), a *loulab* (palm-branch), and the name of the deceased, Youdan (now disappeared). The tombstone came from el-Minya, but was probably actually discovered at Arsinoë in the Fayūm. Ist or IIInd Century A. D. (3) A stela, of limestone (1188),

showing the local Semitic god of Daphnæ, the biblical Tahpanhes (*Jeremiah*, xlvi, 7); the god stands on a lion. Tell Defenneh. (Fig. 98). XXVIth Dynasty (*the prophet Jeremiah actually migrated to Daphnæ about this time*). (4) Red pottery vessels with Phoenician inscriptions. (5) Semitic deities, of plaster (6053), Assyro-Babylonian in style, and dating probably from the VIth Century B. C. Saqqâra. No. 1191 = Babylonian cuneiform cylinders of Nebuchadrezzar.

6054. (Under window). Inscriptions from Sinai (Serabit el-Khadim and Wâdi Maghâra). They contain the earliest known alphabetic writing. Red sandstone. Similar scripts have been found in Palestine and Gebelein (Luxor); those from Palestine were chiefly from Hyksos tombs (see p. 64, fig. 38).

East Centre :

[45053]. (Front of show-case D, to right). Slab bearing a Nabataean (proto-Arabic) inscription. Limestone. Tell esh-Shuqâfia. Ptolemaic period (see p. 67, fig. 42).

West Wall :

1182. Huge stela of Darius I commemorating the opening of the canal he built between the Nile and the Red Sea and the passage made by the Persian fleet. Red granite. Tell el-Maskhûta. XXVIIth Dynasty.
* (Show-case C). Statues (squatting) of schist and dark granite, and other examples (standing) of limestone; also painted limestone funerary stelæ. Late period.

HALL No. 40.

West Wall :

* (Show-cases F, H-6091). Meroitic monuments from Nubia, consisting largely of offering tables of the Graeco-Roman period. The writing on these monuments is in the alphabetic demotic character (different from the Egyptian demotic). The Meroitic writing preceding this, used in the Ptolemaic period, was in the hieroglyphic alphabetical character, derived from Egyptian hieroglyphs.

The Graeco-Roman and Coptic Rooms will not be dealt with in detail here for the antiquities contained in them will soon be transferred to their respective new homes, namely, the Alexandria Museum and the Old Cairo Museum. As these two museums, however, are not able to contain the additional collections other ones will be built: that of Old Cairo (Coptic) is actually in course of construction.

ROOM No. 34 (Graeco-Roman).

North Wall :

Cast of the famous Rosetta Stone, the original of which is in the British Museum, London. It was thanks to the tri-lingual inscription on this monument that hieroglyphs were deciphered by Champollion and others (see Chapter III, Writing in Egypt,

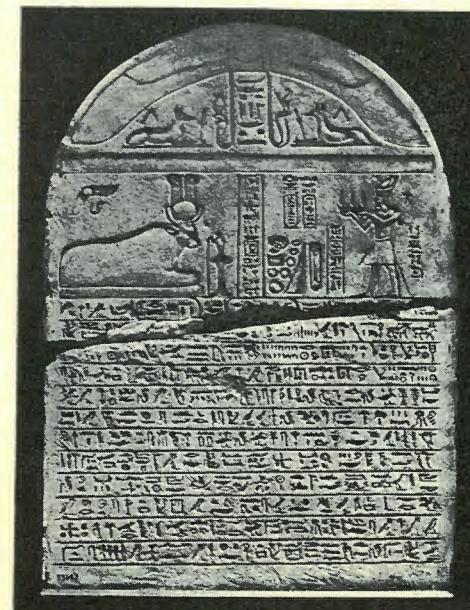


Fig. 99.



Fig. 100.
Stelæ. Ptolemaic period.

p. 52). Two stelæ (980, 983) containing a decree of the town of Canopus in honour of Ptolemy III; the first is in hieroglyphic and Greek and the second in hieroglyphic, demotic and Greek. Limestone.

[52809]. Wall panel from some Nubian temple showing the figure of the deified man Her, son of Pa-sheri-ment, whose mother was Ta-Sherit, and who seems to have owed his deification to drowning. The epithets of the divinity are «The-Praised (Drowned), The-Other-World-One». Sandstone. Roman period. Similar epithets were applied to two drowned and deified men in the temple of Dendûr, Lower Nubia, (time of Augustus). Another similar figure, also probably a drowned and deified man, is seen in Hall No. 49, east part of north side, stela No. $\frac{23}{2}|\frac{1}{2}$. Tut-tua, the owner of the sarcophagus, No. $\frac{23}{2}|\frac{1}{4}$, on south side of hall No. 48 (third left of main entrance), was likewise drowned, as also was the owner of the sarcophagus next but

one to the left of Tut-tua's (-the priest Nes-Min). Schist. Both XXXIst Dynasty. Coptos. These Egyptian Museum identifications were made by Mr. Alan Rowe.

West Wall :

Beautiful frescoes (6247-6249) of the early IIInd Century A. D. From Hermopolis (Tûna el-Gebel). The lowest one shows the legend of Oedipus; the middle one, Electra in mourning before the tomb of her father Agamemnon, and the uppermost one the episode of the Horse of Troy. Show-case A contains a limestone stela (994) of a young girl called Nikô who is shown as weeping; before her is a child handing her a lyre. IIInd Century B. C.

East Wall :

(Show-case B). Statue of Aphrodite with a dolphin; partly reconstructed (1010). Alabaster. IInd or IIInd Century B. C.

Centre :

Large statue, of alabaster (6022), of a Roman orator; from Ahnasia. The showcases here contain many fragments, heads, torsos, etc., of white marble statues of Greek goddesses, such as Aphrodite.

The other monuments in the room consist of stone statues and stelæ belonging to the Ptolemaic [6159] (Figs. 99, 100), and Roman periods. On the northern and southern walls are limestone heads of Serapis (Jupiter).

ROOM No. 44, HALLS Nos. 40, 45 (Coptic).

The abovementioned Coptic room and halls contain monuments coming chiefly from the excavations of Bâwît and those of Saqqâra (Convent of St. Jeremias). They consist generally of architectural objects such as niches, sometimes covered with most beautiful and interesting paintings; capitals of columns; friezes; basins; stelæ, and so on. Many of these monuments bear inscriptions. The style of decoration is a mixture of Greek and Roman, and the designs are treated with a charming technique. In the north-west corner of Room No. 44 is a wooden door, a fore-runner of those of Arabic date; the pulpit of limestone (1130), against the south wall, and dating from the VIth Century A. D. (monastery of St. Jeremias at Saqqâra), resembles those in use in mosques. In general one may say that the Græco-Roman influence is dominated, in Coptic art, by the ecclesiastical one. On the walls of the north part of Hall No. 50 (see below) there are more Coptic monuments, many of which bear religious scenes.

HALL No. 50.

Centre :

1270. Sarcophagus of Potasimto an Egyptian general in charge of Greek and Jewish mercenaries under Psenthok II. A Greek inscription at Abu Simbel records

his presence in a campaign against the Nubians in 589 B. C. The name of his father, a "great warrior", was Râ, and that of his mother, a "lady of the house", Ta-di-set. Cover :- Here are shown seven deities, namely, Nephthys and Isis (both appearing twice), the sister-wives of Osiris; Nut, the sky goddess; and also Hepy (ape-head), Qebeh-senuf (falcon-headed),

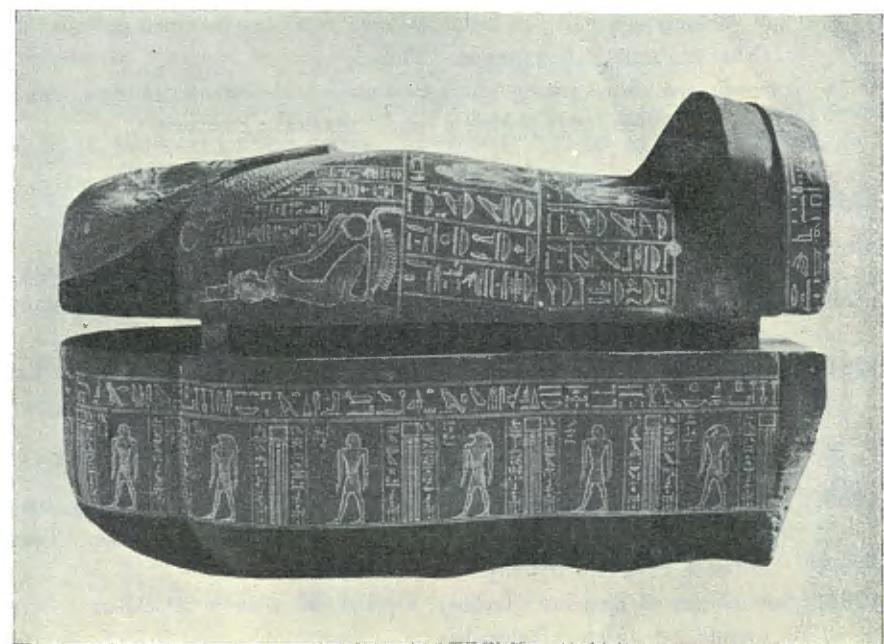


Fig. 101. — Sarcophagus of Potasimto.

Amseti (man-headed), and Duamutef (jackal-headed), four deities who protected the various parts of the body removed during embalmment. Base :- On the head end is the lopped tree fetish of Osiris adored by Isis and Nephthys, with human-headed falcons and apes above. On the north side are six gods and on the corresponding side five gods together with the representation of a false door with the sacred eyes above it. The inscriptions indicate that Potasimto, after his death at the age of 110 years, was placed in the embalmer's workshop for 70 days, a period recalling that of the mourning for the patriarch Jacob (*Genesis*, I. 3) and of a statement of Herodotus. Grey schist (the ancient *bekhen*-stone). Kom Abu Yasin. XXVIth Dynasty. Note :- The Museum also possesses a beautiful libation bowl of Potasimto [48894] and a statuette of Amasis [no number], a colleague of Potasimto, who was in charge of the Egyptian troops in the

abovementioned Nubian campaign, and who, like Potasimto, is mentioned in the Greek inscription at Abu Simbel. The first of these two objects is not on exhibition to the general public; the second is near the sarcophagus. (Fig. 101).

South Centre :

[$\frac{5}{21} \frac{3}{1}$]. Four columns supporting an architrave with inscription in Greek dedicated to Cæsar Angustus. Red granite. Philæ.
* Graeco-Roman statues among which are a remarkable Hercules [42891] and a charming Siren (982) playing a lyre, Saqqâra. Ptolemaic.

HALL No. 49.

East Entrance :

1280. (Right). Colossal statue of Her-m-heb, a superintendent of the Greek colony of Naucratis. Red granite. Early Ptolemaic.
1281. (Left). Colossal statue, probably of Alexander II, in Egyptian style, but with details of wig and face in Greek style. Red granite. Karnak.

North Centre :

1290. Sarcophagus of Djehuti-âritdes (*âr-dy-su*), a priest of Osiris, Min, Isis, Harpocrates, and Isis-the-Beneficent, all of Hermopolis. Limestone. Tûna el-Gebel, XXVIth Dynasty.
1291. Sarcophagus of Djed-her (Tachos), a priest and overseer of soldiers. Grey granite. Saqqâra. Ptolemaic.
1292. Sarcophagus of Ankh-hep. Red granite. Saqqâra. Ptolemaic.
1293. Sarcophagus belonging to Djed-her, to whom No. 1291 also belonged. Grey granite. Saqqâra. Ptolemaic.
1294. Sarcophagus of "the Osiris, the dwarf Djed-her . . . , son of Padâ-khensu". The dwarf himself is represented on the cover (removed-to right). He danced in the Serapeum on the day of the burial of the bull-god Hep-Osiris, and also there (in the Enclosure of the Place of Purification) in the day of the Festival of Eternity. Grey granite. Saqqâra. Ptolemaic period.

South Centre (going back to east) :

1350. Sarcophagus of Nes-djehuti, a royal scribe, etc. On the cover is the representation of the mummy guarded by two jackals and two falcons. Limestone. Saqqâra. c. XXVIth Dynasty.
1298. Sarcophagus of Djed-her, a priest, etc. The inscriptions and vignettes are taken from "The Book of the Gates". Grey granite. Saqqâra. Ptolemaic period.

1299. Sarcophagus of Djed-her, a priest. Painted limestone. Akhmîm. Ptolemaic.
1300. Sarcophagus of Ankh-hep, a priest and overseer of soldiers (*mer-mershâu*), whose name is removed, perhaps deliberately, from the sides of the base of the object. Grey granite. Saqqâra. IVth Century B. C.
1301. Sarcophagus of a sacred ram of the god Khnûm. Grey granite. Elephantine. Roman period.

Centre :

[57478]. Sarcophagus made for Nesu-qedu (?), (or Nesu-âset (?)), a scribe, also apparently called Amasis. Grey schist. Gebel en-Nâ'âm. XXVIth Dynasty. Note :- The sarcophagus was placed in an outer monolithic case of limestone, the intervening space being filled with resin (perhaps *Chios Turpentine*), traces of which still adhere to the outside of the sarcophagus.

6181. Altar of Ptolemy III, covered with fine reliefs. Sandstone. Medamût.

HALL No. 43.

East Side :

* Cast of a huge cuneiform stela of stone showing on the east side king Esar-haddon of Assyria holding two royal prisoners, one being Baal of Tyre and the other Taberq (the Tirhakah of the Bible) of Ethiopia. Note the uræs on the brow of Tirhakah, who is the smaller of the two captives. Original is in Berlin Museum. Zenjirli.

West and East Centres :

6, 9. Two wooden funerary boats, 10 metres long. Pyramid of Senusret III. Dahshûr. XIIth Dynasty.

HALL No. 38.

East Side :

624. Sarcophagus of king Ay, the successor of Tut-anhk-âmen. On each corner is a goddess with outstretched protecting wings. Red granite. Thebes. XVIIIth Dynasty.
625. Statue of Âmen-m-hat I usurped by Menephtah. Red granite. Tanis. XIIth Dynasty.

East and West Centres :

6144, 6145. Two sphinxes of Thothmes III. Red granite. Karnak. XVIIIth Dynasty.

West Side :

640. Sarcophagus of Nitocris, daughter of Psemthek I. She is represented as lying on the cover and holding the insignia of Osiris. Red granite. Deir el-Madina. XXVIth Dynasty.

622. Statue of king Khā-nefer-rā Sebek-hotep. Red granite. Tanis. XIIIth Dynasty.

HALL No. 33.

East Centre :

621. Bed on which is represented the mummy of Osiris. Black granite. Abydos. About XXVIth Dynasty.

East Side :

628. Sarcophagus of Padā-āmen-āpet, a chief priest of Horus. Decorated with figures of various gods, including some in the shape of horse-headed serpents. Limestone. Tell Abu Seifa, east of el-Qantara. About 1st Century A. D.

629. Sarcophagus of the priest Tha-her-pa-ta. Black granite. Saqqāra. XXXth Dynasty.

633. Statue of king, perhaps of XIIIth or XIVth Dynasty, usurped by Rameses II. Black granite. Tanis.

Centre :

626. Pyramidion of Āmen-m-hat III. Hieroglyphs originally painted in red. Black granite. Dahshūr. XIIth Dynasty.

6475. Pyramidion of king Khenzer (*Khendjer*). Basalt. Saqqāra. XIIIth Dynasty.

West Side :

6024. Sarcophagus made for queen Hatshepsut before she called herself "king". On the cover is the figure of the sky-goddess Nut, to whom the queen addresses a prayer. Red quartzite. Thebes. XVIIIth Dynasty.

620. Sarcophagus made for queen Hatshepsut after she called herself "king". She was actually buried in this sarcophagus. Red quartzite. Thebes. XVIIIth Dynasty. Note :- To the left is the Canopic chest for the queen's viscerae removed during embalmment.

619. Sarcophagus of king Thothmes I; it is in the form of a cartouche. Red quartzite. Thebes. XVIIIth Dynasty. Note :- To its left is the Canopic chest for the king's viscerae.

HALL No. 28.

East Side :

632. Colossal statue of king Thothmes IV usurped by king Her-m-heb. Limestone. Madinet Habu. XVIIIth Dynasty.

6142. Sarcophagus of the priest Ānkh-her. Grey granite. Samannūd. Ptolemaic period.

630. Statue of king (according to some of XIIth or XIIIth Dynasty and to others of XVIIIth Dynasty), usurped by Rameses II. Grey granite. Tanis.

East Centre :

631 A, B. Two offering tables of king Sānkh-āb-rā Āmeny-āntef-āmen-m-hat; on the top are cut twenty cups for offerings. Quartzite. Karnak. XIIIth Dynasty.

Centre :

627. Painted plaster pavement, partly reconstructed, from the palace of Akhenaten. Tell el-Amārna. XVIIIth Dynasty.

West Side :

618. Statue of king Thothmes II. Limestone. Karnak. XVIIIth Dynasty.

634. Colossal statue of Senusret I usurped by Rameses II and Menephtah. Black granite. Tanis. XIIth Dynasty.

616. Colossal seated statue of a king of the XIth Dynasty, usurped by Rameses II. Grey granite. Tanis.

West Centre :

614. Base of colossal statue of Rameses II. Limestone. El-Ashmūnein. XIXth Dynasty.

HALL No. 23.

West and East Centres (south of Hall) :

6189, 6190. Lintels from two gateways, the first of Senusret III (XIth Dynasty), and the other of Āmen-m-hat Sebek-hotep (XIIIth Dynasty). Limestone. Foundations of Ptolemaic temple at Medamūt.

North Centre :

[46068]. Bas-reliefs from chapel of king Mentu-hotep, usurped by Menephtah. Limestone. Dendera. XIth Dynasty.

West and East Centres (north of Hall) :

617, 613. Colossal statues of king Smenkh-ka-rā Mer-meshāu, usurped by Apophis, the Hyksos king, and by Rameses II. Grey granite. Tanis. XIIth Dynasty.

HALL No. 18.

Centre :

610. Colossal statue group (7 metres high, 4 metres broad) of Amen-hotep III,



Fig. 102. — King Amen-hotep III, Queen Tiye and daughters.

queen Tiye, and their three daughters. Limestone. Madinet Habu. XVIIIth Dynasty. (Fig. 102).

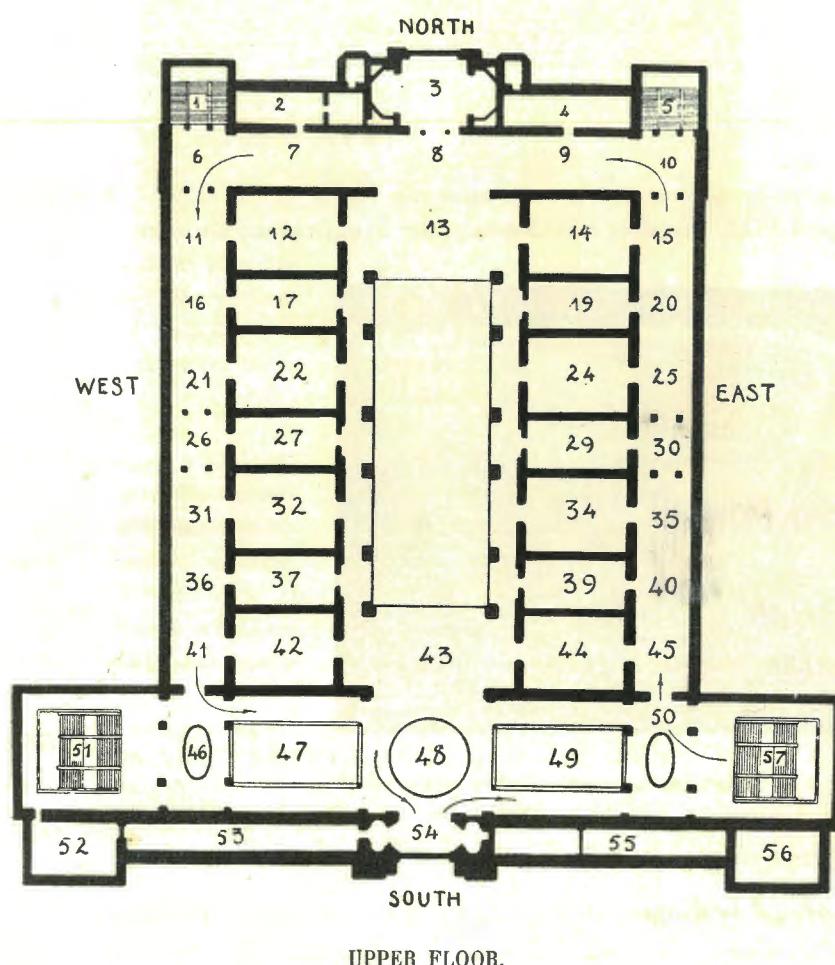
EASTERN CORRIDOR (going northwards); Corridors Nos. 44, 39, 34, 29, 24, 19, 14.

This Corridor contains remarkable pottery, some examples being painted with floral designs and others with turquoise colour; from Giza, XVIIIth Dynasty (many of reign of Amen-hotep III). It also contains a limestone door with two lotiform columns made for king Menephtah. XIXth Dynasty [45029, 45030].

WESTERN CORRIDOR (going southwards); Corridors Nos. 12, 17, 22, 27, 32, 37, 42.

Here are stelae and statues; also some beautiful wall paintings [$\frac{22}{27} \frac{1}{2}$, etc.] dating from the beginning of the Middle Kingdom (showing ships, a music scene, etc.).

from Dahshûr. The Corridor also contains pottery from Saqqâra, Deir el-Bahri, and elsewhere dating from Predynastic times (south end) to the New Kingdom (north end) and some late XVIIIth Dynasty examples from Saqqâra (also north end). In the centre of Corridor No. 22 is a large limestone altar, 5.74 metres in length, with fiftyseven cup-shaped holes in it for offerings [56604]. This was made for Senusret III of the XIIth Dynasty, and came from Medamût. The inscription around the edge says the king is beloved of the god "Mentu, lord of Thebes". Note:- The holes form a striking analogy to certain rock-cut holes in Canaanite sites in Palestine.



UPPER FLOOR.

Going up by the South-East Staircase (east of Halls Nos. 49 and 50 on the Ground Floor) the visitor reaches the Upper Floor. At the top of the staircase is :

HALL No. 57.

South, East, and North Walls :

6092 A, B. Coffins of the priests and priestesses of Amen; some of them are double and others triple. Painted wood. Deir el-Bahri. XXIst Dynasty. See also centre and last sections of Hall No. 51.

Centre :

3848. Canopy which protected the mummy of queen Aset-makhabat (Isimkheb). A patchwork of leather in light red and green squares with inscriptions, etc., above. XXIst Dynasty.

4940. Clepsydra (water-clock). Alabaster. Amen-hotep III. XVIIIth Dynasty. (Fig. 103).



Fig. 103. — Clepsydra (water-clock).

Turning to the right and going northwards through Hall No. 50 the visitor then enters the first Tut-ankh-amen gallery. The whole gallery, divided into halls, contains four rows of antiquities arranged along the East and West Walls and the East and West Centres.

HALL No. 45 (Tut-ānkh-āmen). [T].

South-west Corner :

448. (Show-case 55). Ostrich-feather fan of ivory bearing the name of Tut-ānkh-āmen.

East Centre :

181. Life-sized statue of Tut-ānkh-āmen (same as No. 96 opposite). Wood, partly gilded and partly painted with black varnish. Antechamber of the tomb, near entrance to sepulchral chamber.

540 to 542, 566. (Show-case 49). Gaming-boards of ivory and ebony; also inlaid ivory strips and knuckle bones for making the throws.

442, 443, 470. (Show-case 56). Miniature coffins. No. 443 contained a lock of hair of queen Tiy (see 444), and a small statuette of her husband Amen-hotep III (No. 445, Centre Show-case 35, Room No. 4). The smaller coffins were contained in the largest one (470). Wood.

East Wall :

1035, 1326. (Show-case N). Two models of boats, the latter with sail-yard lowered. Wood.

919, 1037. (—). Two funerary strainers, perhaps for beer. Plaster with copper centres.

552, 574, 578, 1008. (Show-case N). Alabaster vessels, some with stoppers. No. 552 bears the name of Tut-ānkh-āmen and 574 that of Thothmes III. No. 578 is double.

West Centre :

1189. (Show-case 96). Casket decorated with sporting and offering scenes. The king is seen shooting with his bow and fishing in a pool situated in the royal garden; the queen is sitting before him. For cover see Show-case 96 A, West Wall. Wood inlaid with carved ivory. (Fig. 104).

738, 739. (Show-case 60). Two boxes bearing decorative hieroglyphs meaning "life", "stability", and so on. Wood.

744. (Show-case 60). Tall narrow shrine, use unknown, mounted on a sledge. Wood.

1036, 1342. (Show-case 60). Two boxes. Wood.

899. (Show-case 60). Box containing an inscription stating that the object belonged to "his majesty when he was a child". Wood, with inlaid ivory.

West Wall :

537, 538. (Show-case 64). Two scimitars. Their shape is of Syrian origin. Bronze.

753. (Show-case 64). Ceremonial shield representing the king as a lion crushing Nubian prisoners. Wood and gilt.

754. (Show-case 64). Similar to No. 753, but showing the king slaying a lion.

1189. (Show-case 96 A). Cover of the casket (1189) contained in Show-case 96, West Centre. King and queen in their garden. (Fig. 104).

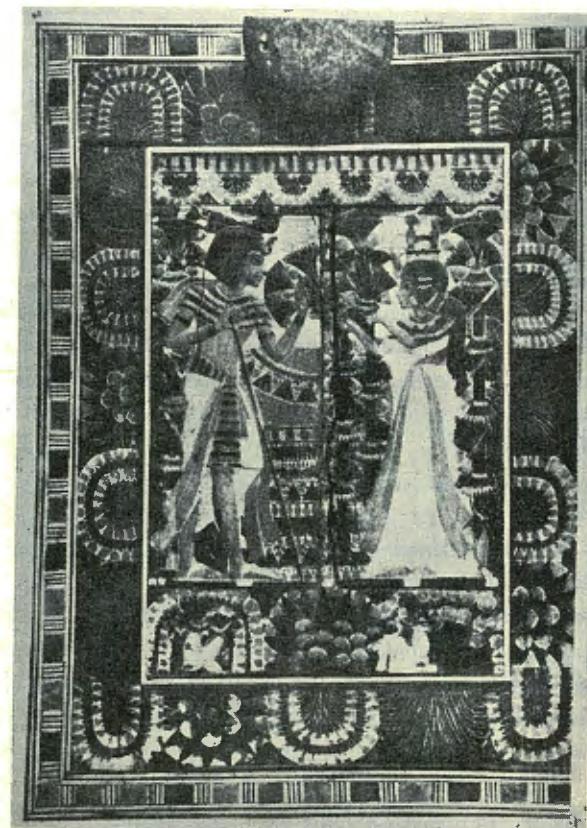


Fig. 104. — Cover of casket.

917, 918. (Show-case M). Two boxes for clothes. Painted wood.

900. (—). Stand or table. Wood.

956 to 964. (—). Small coffins which contained mummies of two prematurely born children. Wood.

1639. (Show-case M). Box with panels painted red. Wood.

HALL No. 40 (Tut-ānkh-āmen). [T].

East Centre :

460. (Show-case 53). Model of boat. Painted wood.

21. (— 23). Chest for the king's linen. Wood decorated with ebony strips.

5. (Show-case 24). Chest. Wood, decorated with gilded knobs, and ebony and ivory inlays.

East Wall :

1069. (Show-case 87). Shield covered with skin.

560. (— 98). Apparatus for making fire. The drill, of wood, was rotated rapidly by means of a bow in one of the holes of the piece of wood seen nearby.

669, etc. (Show-case 98). Labels originally attached to various receptacles, whose contents they name. Wood.

645. (Show-case 98). Bread cakes.

1195 to 1210. Implements, each consisting of a large wooden handle with a tiny blade of very thin metallic iron in one end. The total weight of all the iron is about 4 grammes. Some regard the implements as "model tools" while others regard them as objects used in connection with the ceremony of "opening the mouth" of the deceased.

West Centre :

447. (Show-case 54). Carrying-chest in the form of the jackal-god Anubis on a shrine. Used in processions. Wood.

396. (Show-case 48). Box in the form of a royal cartouche, the hieroglyphs in which form the king's name and titles ("Tut-ānkh-āmen, ruler of Heliopolis-of-the-South [= Hermonthis]"). The box is of red wood and ebony and the hieroglyphs of ebony and coloured ivory.

397. (Show-case 48). Chest decorated with ivory and ebony. Red wood.

HALL No. 35 (Tut-ānkh-āmen). [T].

East Centre :

427 to 434. (Show-case 47). Figures of various deities, all of gilded wood. The serpent-god Neter-ānkh (427); the goddess Sekhmet (428); the god Horus-
khenty-sekhem, "Horus-in-front-of-Letopolis" (429); the goddess Sened (430); and the gods Tata (431), Ptah (432), Tanen (433), and Horus-the-Great (434). Ptah wears a bright blue cap.

395. (Show-case 45). Head of a cow. Wood, gilded and varnished black in places. Horns are of copper.

407 to 411. (Show-case 43). Group of statues representing the king in various poses, such as harpooning, etc. Gilded wood.

East Wall :

1070. (Show-case 86). The king's ceremonial shield. Wood.

834 to 884, 1266, 1638. (Show-case 73). Various kinds of arrows (wood) and arrow-heads (bronze, glass, ivory, wood) of the king. Some are blunt (861 to 863); No. 1266 is spear-headed, while No. 1638 is a short reed arrow with bronze head.

756. (Show-case 65). Seat of a chair painted with figures of Asiatic and African prisoners. Canvas over papyrus.

1066. (Show-case 95). Another ceremonial shield. Cf. No. 1070, above.

662 to 668, 2652 to 1654. (Show-case 67). Sticks and parts of sticks. Wood. * (— 27). More wooden sticks; handles and tips are of gold. Also pointed pegs of horn (117, 118).

926. (Show-case 27 bis). Quiver with floral design; contains arrows. Partly tapestry-woven.

441. (Show-case 27 bis). Bow-case bearing hunting scenes. Wood decorated with bark and gold leaf; faience ends.

West Centre :

993 to 995. (Show-case 52). Figures of the king similar to Nos. 410, 407 and 411 in Show-case 43 in East Centre. Gilded wood.

420 to 426, 996. (Show-case 46). Figures of various deities, all of gilded wood. The god Geb (420); the goddess Nephthys (421); the god Ātem (422); the god Āḥi, son of Hathor of Dendera (423, 996); the god Mamu, hitherto unknown (424); the goddess Isis (425), and the god Kheperā (426).

412 to 419. (Show-case 44). Figures of various gods, all of gilded wood. Qeb-
ehsenuf (412); Āmseti, wrongly called Duamutef in the accompanying hiero-
glyphs (413); Duamutef (414); Āmseti (415); Āmseti, wrongly called Ḥepy
(416); Ānher-shu (417); Sepdu (418); and Gemeḥsu (419). Nos. 418 and
419 are each represented by a mummified falcon on a perch. Qebehsenuf,
Āmseti, Duamutef and Ḥepy looked after the viscerae removed during the em-
balming of the body.

East and West Centres :

168 to 171. (Show-cases 28, 28 bis). Four emblems resembling the *res-hiero-*
glyph, meaning "to be awake" (in the sense of life after death). A set of
four (named *pedj-āḥā*, *nu-n-neter*, *āry-neter*, and *djeba-neter*) is shown on Middle
Kingdom coffins.

West Wall :

* (Show-case L). Various kinds of *ushebtu*-figures of the king. Faience and gilded wood.

1245, 1247. (Show-case 106). Model hoes and baskets for the use of the *ushebtu*-
figures. Copper and wood.

1246. (Show-case 107). Model yokes and baskets for the *ushebtu*-figures. Faience.
* (— K). Various *ushebtu*-figures. Alabaster, etc.
1246. (— 113). Model hoes for the *ushebtu*-figures. Faience.

HALL No. 30 (Tut-ānkh-āmen). [R].

East Centre :

15. (Show-case 51). Stool with seat representing a leopard's skin. Ebony, with ivory inlay and gold fittings. Fig. 105.
901, 1010 to 1012. (Show-case 51). Footstools. Some of them have horizontal wooden strips which are conventional representations of the bows typifying the foreigners conquered by the king. Wood.
909, 1039. (Show-case 51). Folding stools. Seats (of leather) perished. Wood and ivory.
922. (Show-case 82). Model granary; inside is the original grain. Wood.
1641. (Show-case 82). Box with the king's name on lid. Wood.



Fig. 105.

East Wall :

* (Show-case 108). Staves and magical sceptres. Gilded wood.
* (— 75). Several bows of wood, some in gilded filigree. No. 520 is a double bow, while 1599 and 1600 are composite examples covered with bark. No. 930 is a miniature composite bow, perhaps a toy.
* (Show-case 109). Various kinds of bows. Wood.

West Centre :

916, 1047 to 1049. (Show-case 81). Four boxes for clothes. Wood.
18, 19, 332, 333. (— 26). Serpent-deities on standards with their shrines. They are called Qebhut (?)-hery-sesheta. Gilded wood.
1301, 1579. (Show-case 80). Footstool. Wood (1301). Chair. Ebony, covered with papyrus; seat made of cord with papyrus border (1579).

HALL No. 25 (Tut-ānkh-āmen). [N].

East Centre :

1, 2. (Show-case 21). The king's throne (1) and footstool (2). On the front of the seat-back the king is shown as seated and the queen as standing and touching his shoulder. The solar disk of Akhenaten, the king's father-in-law, is spreading rays of life over the royal couple. On both sides of the seat are uræus-serpents wearing the double crown of Upper and Lower Egypt and with wings



Fig. 106. — Throne-back.

which protect the king's names (*Neb-kheperu-rā* and *Tut-ānkh-āten*, which later became *Tut-ānkh-āmen*). Behind the throne are shown lotus flowers and ducks; also uræi with solar disks protecting the names of the royal couple. Carved wood decorated with faience, gold, silver and semi-precious stones. The footstool, also of wood, but covered with gilded gesso and blue glass, has foreign captives represented on it. (Fig. 106).

22 to 24, 549. (Show-case 19). Child's chair and stool with footstool. Ebony and ivory (22 to 24). Three-legged stool, with decorated seat. Wood, painted white (549).

506. (Show-case 18). Pedestal of a statuette of gold (latter not found in tomb). Gilded wood. (Placed inside No. 14, see below).

14. (Show-case 18). Shrine on a sledge, with two-leaved door and ebony bolts. Decorated. Wood covered with sheet gold (pl. XVII).

* (Show-case 17). Walking-sticks. Various materials decorated with gold. No. 195 has a handle bearing a miniature figure of the king in solid gold, 10 cm. high; the stick itself is of metal covered with gold.

East Wall :

515, 1674. (Show-case 112). Part of a corselet. Gold, faience, and semi-precious stone (515). Fragments of a cuirass. Leather and linen (1674).

1622 to 1629. (Show-case 84). Walking-sticks with decorations in bark, etc. Wood.

* (Show-case H). Pottery vessels, some painted; and alabaster jars. Certain of them contained perfume, loaves, fruit, honey and nuts.

West Centre :

3, 4. (Show-case 22). Carved chair (3) and footstool (4). On the back of the chair, in open-work, is the symbol of "millions of years" over the emblem of "gold". Wood.

982, 983. (Show-case 25). Chair (983) and footstool (982). Exquisite workmanship. Wood, etc.

324. (Show-case 20). Chest decorated with paintings. On the two long sides and the cover are scenes of wars against the Asiatics and Nubians, as well as hunting scenes showing lions, gazelles, deer and ostriches. On the two ends is seen the king, in the form of a sphinx, trampling on captives. Nearby are the royal cartouches. In the chest were clothes and sandals. Wood.

11, 12, 182, 183. (Show-case 16). Alabaster cup shaped like an open lotus flower and bearing an inscription, painted in black, wishing the king prosperity and long life (11). (Fig. 107). Alabaster box (12). Triple lamp, of alabaster, in the form of a lotus flower and buds (182). Perfume-vase with lid in the form of a *couchant* lion. Alabaster (183).

West Wall :

* (Show-case I). *Ushebtî*-figures. Various materials.

* (— 110, 111). Different kinds of throwing sticks (boomerangs) which were used for hunting duck and other fowl. Various materials. Some have faience parts. In the small wall show-case to the right are two modern Australian boomerangs.



A scene from the golden shrine.

HALL No. 20 (Tut-ānkh-āmen). [N].

East Centre :

735, 125, 186 to 188. (Show-case 15). Fan-stock, feathers missing. Wood, covered with gold (735). Military trumpets. Silver and bronze, ornamented



Fig. 107.—Alabaster cup.

with gold (125, 186). Flabella or ceremonial fans originally bearing ostrich-feathers. Wood and gold (187, 188).

* (Show-case 13) Walking sticks with curved ends formed out of representations of prisoners, Asiatic and Nubian. Carved wood, painted and stained ivory.

751, 1341. (Show-case 11). Boxes. No. 751 has a support for a wig inside it, while 1341 has a double lid. Wood.

HALL No. 20 (Tut-ānkh-āmen). [N].

East Centre :

735, 125, 186 to 188. (Show-case 15). Fan-stock, feathers missing. Wood, covered with gold (735). Military trumpets. Silver and bronze, ornamented



Fig. 107.—Alabaster cup.

with gold (125, 186). Flabella or ceremonial fans originally bearing ostrich-feathers. Wood and gold (187, 188).

* (Show-case 13) Walking sticks with curved ends formed out of representations of prisoners, Asiatic and Nubian. Carved wood, painted and stained ivory.

751, 1341. (Show-case 11). Boxes. No. 751 has a support for a wig inside it, while 1341 has a double lid. Wood.

East Wall :

939. (Show-case 83). Large vase. Alabaster.

* (— G). Boxes, chairs, stools and shrines of wood; and vases of alabaster.



Fig. 108.—Alabaster vase.

papyrus for the North); the symbols are joined by the sign for "union"—*sma*, actually the picture of the lung and windpipe. Behind are two columns supporting crowned uræi. Alabaster. (Fig. 108).

6 to 9. (Show-case 14). Four vases for perfumed ointments. Alabaster.

13, 752. (Show-case 12). Box of wood, with panels of blue faience and knobs of violet faience (13). Chest, perhaps a play-box. Wood (752).

West Wall :

* (Show-case 101). Writing implements consisting of slate and alabaster palettes, writing boards, writing reeds, and so on. No. 577 is a nice mode turquoise-blue glass palette, with pens of the same material.

HALL No. 15 (Tut-ānkh-āmen). [N].

East Centre :

95. (Show-case 4). Bed of wood, with string mesh. All painted white.

1065. (— 89). Bed. Gilded wood, with string mesh.

543 to 548, 748. (Show-case 61). Vase with cover bearing the names of the king and queen (543). Fig representing the god Bes, protector of sleep, etc Base of a vase, in the form of an ibex; the horns (545). Two vases inlaid with faience and stone (748) ornaments representing the sign of life on a papyrus representing the Nile-god holding a vase (748). A

East Wall :

449, 454. (Show-case E). Black-varnished box (454) which contained a model of the mummy of the king lying on a bier (see below—449). The king is being visited on one side by Horus (a falcon) and on the other side by his soul (a human headed falcons). Wood. Presented to the king by Meya, a scribe and treasury official.

217, 218. (Show-case E). Two maces. Gilded wood.

1313 to 1318. (Show-case E). Boxes covered with white plaster and containing food offerings. Wood.

478 to 497. (Show-case E). Model paddles. Black-varnished wood.

31, 32. (Show-case E). Two *sistra* (sacred rattles). Gilded wood and bronze.

573. (Show-case E). Model sickle. Gilded wood. The flint cutting edge is represented by segments of coloured glass.

172. (Show-case E). Model of libation vase between the two towers of a pylon. Black-varnished wood.

194. (Show-case E). Model of sacred goose of the god Amen. Black-varnished wood.

193. (Show-case E). Two small shrines on a stand. Black-varnished wood. Inside the shrines are two sets of faience vases, one set containing resin and the other soda. Between the shrines is a model of the *pesesh-kef* implement used in the ceremony of "Opening the Mouth" of the deceased.

1178. (Show-case 97). Folding "camp-bed". Wood, with string mesh. Note the bronze hinges, quite modern in appearance.

450, 461, 471, 480. (Show-case *). Four model boats. Painted wood. No. 471 represents a papyrus canoe.

West Centre :

20. (Show-case 2). Bed. The panel at the feet end is decorated by three Bes figures, each flanked by two lions. Ebony, with string mesh painted white.

530. (Show-case 38). Bed. Wood, covered with thick sheet-gold. Mesh is of string.

627. (Show-case 59). Vase in two pieces, the outer part fitting closely over the inner. Alabaster.

East Wall :

939. (Show-case 83). Large vase. Alabaster.

* (— G). Boxes, chairs, stools and shrines of wood; and vases of alabaster.



Fig. 108.—Alabaster vase.

papyrus for the North); the symbols are joined by the sign for "union"—*sma*, actually the picture of the lung and windpipe. Behind are two columns supporting crowned uræi. Alabaster. (Fig. 108).

6 to 9. (Show-case 14). Four vases for perfumed ointments. Alabaster.

13, 752. (Show-case 12). Box of wood, with panels of blue faience and knobs of violet faience (13). Chest, perhaps a play-box. Wood (752).

West Wall :

* (Show-case 101). Writing implements consisting of slate and alabaster palettes, writing boards, writing reeds, and so on. No. 577 is a nice mode turquoise-blue glass palette, with pens of the same material.

HALL No. 45 (Tut-ānkh-āmen). [N].

East Centre :

95. (Show-case 4). Bed of wood, with string mesh. All painted white.

1065. (— 89). Bed. Gilded wood, with string mesh.

543 to 548, 748. (Show-case 61). Vase with cover, mounted on a stand and bearing the names of the king and queen (543). Figure in the form of a lion, representing the god Bes, protector of sleep, etc.; below is a base (544). Base of a vase, in the form of an ibex; the horns (one missing) are natural (545). Two vases inlaid with faience and stone (546, 547). Vase with side ornaments representing the sign of life on a papyrus column (548). Group representing the Nile-god holding a vase (748). All of alabaster.

East Wall :

449, 454. (Show-case E). Black-varnished box (454) which contained a model of the mummy of the king lying on a bier (see below—449). The king is being visited on one side by Horus (a falcon) and on the other side by his soul (a human headed falcons). Wood. Presented to the king by Meya, a scribe and treasury official.

217, 218. (Show-case E). Two maces. Gilded wood.

1313 to 1318. (Show-case E). Boxes covered with white plaster and containing food offerings. Wood.

478 to 497. (Show-case E). Model paddles. Black-varnished wood.

31, 32. (Show-case E). Two *sistra* (sacred rattles). Gilded wood and bronze.

573. (Show-case E). Model sickle. Gilded wood. The flint cutting edge is represented by segments of coloured glass.

172. (Show-case E). Model of libation vase between the two towers of a pylon. Black-varnished wood.

194. (Show-case E). Model of sacred goose of the god Āmen. Black-varnished wood.

193. (Show-case E). Two small shrines on a stand. Black-varnished wood. Inside the shrines are two sets of faience vases, one set containing resin and the other soda. Between the shrines is a model of the *pesesh-kef* implement used in the ceremony of "Opening the Mouth" of the deceased.

1178. (Show-case 97). Folding "camp-bed". Wood, with string mesh. Note the bronze hinges, quite modern in appearance.

450, 461, 471, 480. (Show-case *). Four model boats. Painted wood. No. 471 represents a papyrus canoe.

West Centre :

20. (Show-case 2). Bed. The panel at the feet end is decorated by three Bes figures, each flanked by two lions. Ebony, with string mesh painted white.

530. (Show-case 38). Bed. Wood, covered with thick sheet-gold. Mesh is of string.

627. (Show-case 59). Vase in two pieces, the outer part fitting closely over the inner. Alabaster.

531. (Show-case 59). Head-rest. Turquoise—blue glass.
532. (—). — Dark blue faience, with decoration in gold.
533. (—). — Represents the god Shu supporting the heaven and flanked by two lions. Ivory.
534. (Show-case 59). Head-rest. Folding-type bearing Bes-heads. Stained ivory.
535. (—). Model of boat, with pedestal in the form of a lotus tank. The cabin is in the shape of a shrine guarded by a dwarf. Alabaster.

West Wall :

435, 436. (Show-case F). Two "Symbols of Anubis" (in later times the symbol was called *Amy-ut*). Each consists of the model of a water-skin or decapitated animal attached to a staff in the shape of a papyrus stalk with bud, the base of the staff being sunk in an alabaster vase. Gilded wood. No. 436 is dedicated to "Anubis-in-the-Place-of-Embalment" and 435 to "Anubis-in-front-of-the-Divine-Hall [of-Embalment]". The oldest example of this emblem was found at El-Lisht, in 1914, and dates from the Middle Kingdom. This consists of a cedar rod inserted in an alabaster ointment-vase; to the rod was attached a "dummy" animal (made of wadded linen cloth covered with skin having fine, short hair), with the head cut off, and the neck and fore legs hanging down.
510, 511. (Show-case F). Small round basket with lid.

173, 512, 703 to 706, 728 to 731, 1635 to 1637. (Show-case F). Baskets, some with lids. No. 730 is bottle-shaped, while 173 and 512 are divided into compartments.

1337. (Show-case F). Box. Ebony, with ivory veneer.
453. (—). Box bearing the name of the king. Wood, inlaid with ivory and ebony.
174. (Show-case F). Basket with *dōm* (palm-tree) fruit.
481 to 486. (Show-case D). Six models of boats. Painted wood.

The visitor now enters the second Tut-ānkh-āmen gallery (Hall Nos. 10, 9, 8 and 7), the coffins' and jewel room of the king (Room No. 4) being on the right, or north, of Hall No. 9.

HALL No. 10 (Tut-ānkh-āmen). [M].

East Wall :

1658 to 1660. (Show-case 102). Three bouquets of persea branches which leaned up against the wall near the two wooden statues of the king (Nos. 96, 181, in Hall No. 45). No. 1660 [= 62724] also contains olive leaves.
507 to 509, 1348. (Show-case 102). Smaller bouquets of persea branches.

1580, 1661. (Show-case 103). Boxes containing botanical specimens (barley, melon seeds, persea-tree fruit, coriander seeds, onions, dates, dried grapes, juniper berries, etc.) from various baskets (1580); also bundles of reeds (*Juncus maritimus*) which were used for making pens (1661).

Centre :

521. (Show-case 69). Couch, supported on each side by a representation of the cow-goddess Hathor. Wood, covered with gilt gesso.
221. (Show-case 3). Couch, supported on each side by a fantastic animal having a hippopotamus-like head. Wood, covered with gilt gesso. (Fig. 109).



Fig. 109.—Couch figure-head.

North Wall :

1064. (Show-case 93). The so-called "Bed of Osiris". This is a hollowed-out piece of wood in the shape of Osiris containing sprouting barley. It was regarded as the symbol of the resurrection.

HALL No. 9 (Tut-ānkh-āmen). [M].

Going westwards in the centre.

Centre :

732. (Show-case 70). Couch supported on each side by a lion. Wood, covered with gilt gesso. The lions' heads are inlaid with blue faience.

North Centre :

947 to 949. (Show-case 58). Parts of bead collars. Faience.

South Centre :

1085, 761, 950, 951. (Show-case 72). Inscribed rings (1085) and necklaces of disk beads (761, etc.); also bead collars with spacer-beads (950, 951). Faience.

Centre :

1581. (Show-case 8). Pavilion (perhaps a veiled shrine) in which was placed a statue of the king or of a god, or even in which the king himself stood. Gilded wood. (Fig. 110).

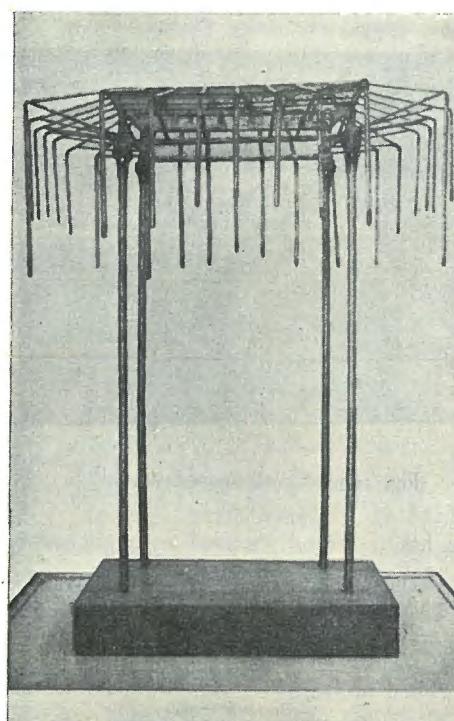


Fig. 110.—Pavilion for the king's statue.

and the head of a vulture (=the goddess Nekhebet) on his brow. Alabaster. (Fig. 111).

North Wall :

904, 910, 911. (Show-case 74). Sandals. Leather (904) and papyrus (910, 911).

192. (Show-case A). The *djed*-pillar of stability; an Osirian symbol. Painted wood.

54 to 59. (Show-case A). Cubit rods, each one cubit = 0 m. 52, in length. Wood.

10, 35 to 39, 326. (Show-case A). Vases of different shapes. Alabaster.

64. (Show-case A). Small squatting statuette of the king as a child. Dark blue glass.

74. (Show-case A). Small squatting statuette of the king as a child. Crystalline limestone.

80. (Show-case A). Small squatting statuette of the king as a child. Grey stone.

146, etc. (Show-case A). Model tools. Wood and bronze.

391, 392. (Show-case A). Two models of birds. Beeswax.

1300. (Show-case A). Ornament—an ostrich in a nest seated amidst four large eggs. Alabaster.

337 to 340, 569, 1648, 1649. (Show-case 68). Gloves and gauntlets. Linen and tapestry-woven.

745. (Show-case 68). Thumb-(or, finger-) stall. Perhaps used for archery. Linen.



Fig. 111.—Lids from the alabaster canopic chest.

1647. (Show-case 77). Part of garment embroidered and decorated with disks of gold. Linen.

1662. (Show-case 77). Scarf. Linen.

932. (—). Tapestry-woven band bearing tassels.

1041 to 1046, 1227 to 1231. (Show-case 91). Specimens of woven fabrics and fragments of garments. Some bear the name of king Akhenaten and also the date of weaving (1227 to 1231). Note the bed-socks, with the strings for tying them to the legs (1042, 1043).

South Wall :

944 to 946. (Show-case 78). Bead collars with end-pieces. Faience.

200, 398 to 400. (Show-case B). Libation vases (200, etc.) and other examples. Dark blue faience. Three stands supporting saucers, two of which, with covers, contain natron. Alabaster (398 to 400).

642. (Show-case 62). Garment with fine needlework in the collar and edges. Linen.

1666. (Show-case 10). Ceremonial vestment. Linen.

16. (Show-case 1). Bust, probably representing the king's wife; she wears a crown. Wood, covered with painted gesso.

1668. (Show-case 9). Shawl with coloured stripes, and bird designs on the edges. Linen.

757, 758. (Show-case 71). Head-cloth (757) and loin-cloth (758). Linen.
1190, 1191. (Show-case 94). Specimens of beadwork.
1071 to 1083. (Show-case 94). Fragments of the robes of the king. Linen, with decorations of faience beads and buttons, gold disks and cartouches, etc.

HALLS Nos. 8 and 7 (Tut-ānkh-āmen). [K].

Centre :

984. (Show-case 92). Canopic chest of alabaster on gilded wooden sledge (originally inside No. 985, Centre Show-case 90, Hall No. 9). On each corner is a protecting goddess, namely, Neith, Serqet, Nephthys and Isis, respectively.

1319 to 1322, 1323, 1702. (Show-case *). The four shrines which, placed one inside the other, contained the sarcophagus, etc., of the king. Each has double doors with bolts and is covered inside and outside with funerary scenes and texts. Some of the texts on the exterior of No. 1321 are enigmatical. Wood covered with gilt stucco (1319 to 1322). Between the two largest shrines was a wooden framework (1323) covered with a great linen pall decorated with gilt rosettes (1702)—see largest shrine (at west).



Fig. 112.—Statue of Tut-ānkh-āmen.

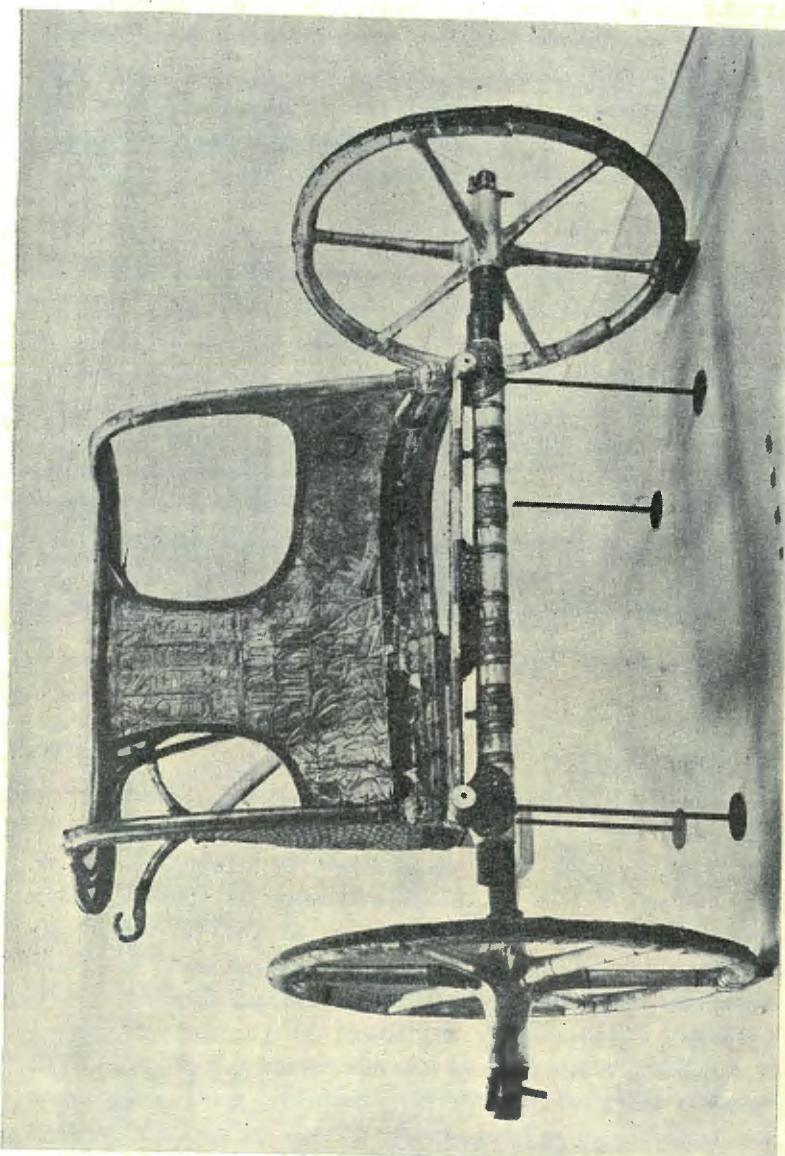
HALL No. 8 (Tut-ānkh-āmen).

North Wall :

746, 914. (Show-case 76). Two examples of a leopard's head of gilded wood; from the leopard's skin worn by certain priests. No. 914 bears the king's name in a cartouche.
1646. (Show-case 76). Parts of a linen garment imitating the priestly leopard skin referred to above (No. 746 belongs to it). The spots of the skin of the animal are represented by gold stars, while the claws are of silver.
1651. (Show-case 76). Fragments of a scarf. Tapestry-woven.

North Wall (each side of entrance of Room No. 3—Jewellery Room) :

457, *. Two statues of the king. Grey granite. Karnak. (Fig. 112).



Tut-ānkh-āmen's chariot.

South Side :

98, 99, 102, 103. (Show-case 99). The king's state chariot. All the designs and inscriptions are in relief. Inside (top centre) are the monarch's names in four cartouches. Below are the symbolical plants (lotus and papyrus) of Upper and Lower Egypt tied together, thus indicating that the king was lord of both lands. Underneath all is a row of Asiatic, Nubian and Libyan captives, each tied by a cord at the neck and hands. At either end of the row is the king in the form of a sphinx crushing his enemies. Wood, covered with gilt stucco. (Pl. XVIII).

111, 112. (Show-case 99). Ends of chariot poles in the form of falcons crowned by the solar disk. Gilded wood. Other parts of the chariot are nearby.

97, 100, 101, 104. (Show-case 104). Another state chariot. Inside (top centre) are the royal names in cartouches. On the sides of the chariot (inside and outside) are the sacred *udjat*-eyes of Horus which were supposed to watch the enemies. Near the eye on the right inner side is the serpent of "eternity". Wood, covered with gilt stucco and coloured glass inlay. Other parts of the chariot, etc., are nearby.

1325. (Show-case 100). Chariot of inferior work to the preceding ones. Wood, covered with gilt stucco. Nearby are other parts of this object, etc.

ROOM No. 4 (Tut-ānkh-āmen.-Coffins' and jewels' room).

This room contains the coffins and jewels of the king. The description commences with objects at the east end.

Centre :

219. (Show-case 29). The third and innermost of the three mummiform coffins of Tut-ānkh-āmen. The king is shown as wearing a false beard and holding the *nekhekh*-flagellum of "royal dignity" and the *heqa*-sceptre of "rule". On his brow are the uræus (Wadjet) and the head of a vulture (Nekhebet). On the body of the coffin are two vultures (one uræus-headed) symbolizing Upper and Lower Egypt (above) and the goddesses Isis and Nephthys (below), who are all protecting the king by stretching their wings over him. At the bottom of the feet end is Isis crouching on a golden pedestal protecting the dead Osiris (*i.e.*, the king himself who after his death was supposed to be identified with Osiris). Isis is here called "the great lady, the mother of the god", and addresses the king as follows : "I come and I go round behind thee, O my brother Osiris, [who art] king of heaven, powerful on earth and triumphant in the cemetery. Thou art with all the gods in the presence of Un-nefer (= Osiris)". Thick gold with decorations in faience, stone and glass. Total weight, about 110 kilograms. (Fig. 113).

536. (Show-case 42). Baton; an emblem of rank and dignity. Wood, covered with gold and inlay.
403, 406. (Show-case 42). Two *heqa*-sceptres of "rule". Bronze, covered with gold and glass.
404, 405. (Show-case 42). Two *nekhekh*-flagella of "royal dignity". Handles

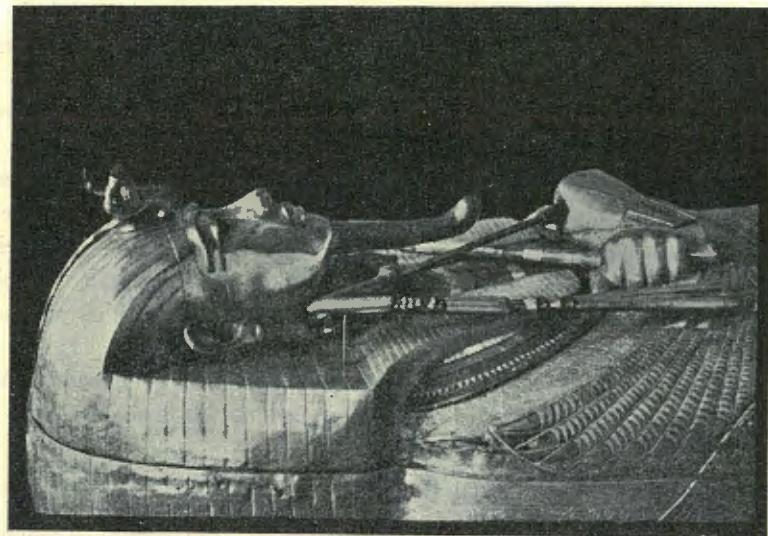


Fig. 113.—Head end of the coffin of Tut-ankh-âmen.

of bronze covered with gold and blue glass; the ends of gold-covered wood, blue and green glass and carnelian.
452, 1184 to 1186. (Show-case 42). Four miniature coffins, perhaps models of the second of the three mummiform coffins of the king (No. 222 in Centre Show-case 36). These miniature coffins contained the viscerae of the king wrapped in linen. Gold, inlaid with semi-precious stone and glass.
312 to 316. (Show-case 30). Collars of the type called *usekh*. Sheet gold, and plaques of gold inlaid with polychrome glass.
225. (Show-cases 33, 33 bis, 34, 34 bis). A dagger, the scabbard of which bears representations of wild animals; Aegean (Minoan) in style. Gold; inlaid glass.
226. (Show-cases 33, 33 bis, 34, 34 bis). Dagger. Blade of unrusted iron; handle of gold inlaid with glass with knob of rock-crystal. The scabbard is of gold. (Fig. 114).
227 to 232. (Show-cases 33, 33 bis, 34, 34 bis). A remarkably fine series of pectorals or breast-ornaments. Gold, polychrome glass, etc.

67, 69. (Show-cases 33, 33 bis, 34, 34 bis). Triple rings, one (67) with a scarab and solar boat as bezel, made of gold and lapis lazuli, and the other (69) bearing three scarabs, one of lapis lazuli and two of gold.
234, 235, 237, 256, 257, 264, etc. (Show-cases 33, 33 bis, 34, 34 bis). Bracelets. Gold inlaid with stones, glass, and precious stones. The last three bear scarabs of various materials.
271 to 275, 293. (Show-cases 33, 33 bis, 34, 34 bis). Amulets:— Lotus columns (271, 272); Anubis (273); Thoth (274); Horus (275); *djed*-pillar of stability (293). All (except No. 293 which is of gold with blue faience inlay) of gold and green felspar.
66, 83, etc. (Show-cases 33, 33 bis, 34, 34 bis). Plaques with openwork design; possibly part of harness decoration. Reddish gold.
65. (Show-cases 33, 33 bis, 34, 34 bis). Large scarab showing the king and the gods Atem and Horus. Lapis lazuli and gold.
71. (Show-cases 33, 33 bis, 34, 34 bis). A small ornament (?) showing the solar boat. Gold and silver.
76. (Show-cases 33, 33 bis, 34, 34 bis). A flying-scarab amulet. Gold and bronze.
220. (Show-case 32). Massive gold mask which was on the head of the mummy of the king. The headdress is decorated with inlaid stripes of blue coloured glass, while the eyebrows and lids are inlaid with lapis lazuli. In front are the usual uræus and vulture's head. (Pl. XIX, Fig. 115).
265. (Show-case 32). False beard belonging to the abovementioned mask. Gold and blue glass.

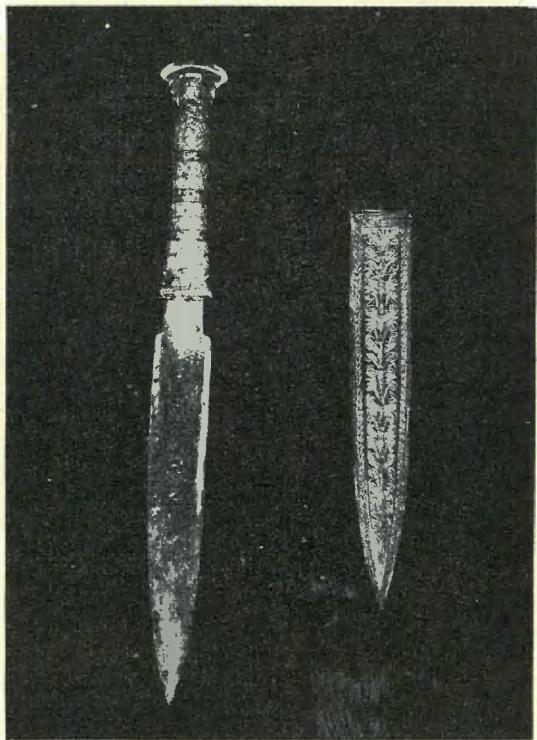


Fig. 114.—Dagger with unrusted iron blade.

267. (Show-case 32). Necklace removed from the same mask. A triple row of gold and blue faience disks; at each end is a uræus.

North Centre :

363 to 367. (Show-case 41). A series of ear-ornaments; they were attached to the ear by means of small tubes engaged one inside the other. Gold, carnelian, stones, glass, resin.

368. (Show-case 41). A small pectoral or breast-ornament containing a scarab and two uræi. Lapis lazuli, gold, glass and stones.

369 to 376. (Show-case 41). A series of pectorals, all in the form of shrines, containing scarabs, divine figures and symbols. Gold inlaid with glass, green felspar, and silver.

377, 378. (Show-case 41). Two mirror cases, one (377) in the shape of the *ankh*-sign of "life", and the other (378) with its lower part in the shape of the emblem of "millions of years". Wood, covered with gold leaf.

379. (Show-case 41). Papyrus-burnisher. Ivory

and gold. The actual burnishing end is of the latter material.

380 to 383. (Show-case 41). Painter's palette with six receptacles, some still having pigments. Ivory (380). Writer's palettes with pens. Wood, ivory and gold (381, 382). Pen-case in the shape of a column. Wood, ivory, etc. (383).

South Centre :

342 to 345, 347 to 354. (Show-case 40). A series of richly decorated pectorals. Various materials, such as gold inlaid with turquoise, etc.

346. (Show-case 40). Collar or stole of disk beads with spacers and end pieces of electrum. Green faience, gold and glass.

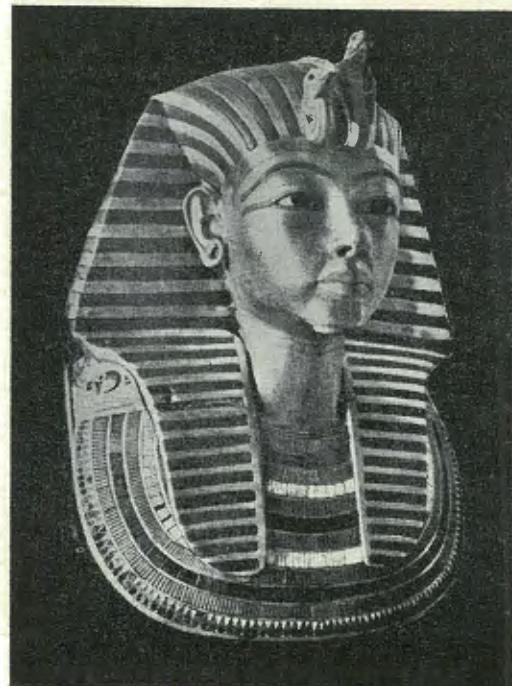


Fig. 115.—King's gold mask (front view).



Tut-ankh-amen's gold mask. (Side view).

355. (Show-case 40). Box cover; openwork. Gold, inlaid with polychrome glass.
357, 359. (Show-case 40). Flexible bracelets made of beads and large and small scarabs. Electrum, lapis lazuli, carnelian, green glass, turquoise and gold.

Centre :

445. (Show-case 35). Carved squatting statuette of Amen-hotep III; attached to a chain. Gold. Found in one of the miniature coffins (No. 443, East Centre Show-case, Hall No. 45).
317. (Show-case 35). Royal diadem found on the head of the king's mummy. It consists of a plain band of gold ornamented with rosettes of gold inlaid with carnelian. On the front are the head of the vulture and the uræus, symbolizing Upper and Lower Egypt.
223. (Show-case 35). Casket, perhaps a perfume box, in the shape of two cartouches side by side. Gold, with silver base. The double lid is of gold with glass inlay. (Fig. 116).
222. (Show-case 36). The second of the three mummiform coffins of Tut-ānkh-āmen. It contained the gold coffin (No. 219, Centre, Show-case 29). Wood with a thin coating of gold bearing ornate decorations in blue and red glass.
1188. (Show-case 36). Bier which supported the three nested mummiform coffins of the king. Gilded wood.



Fig. 116.—Perfume box in the shape of cartouches.

North Wall :

327. (Show-case 37). Sandals found on the feet of the king's mummy. Gold.
328, 329. (Show-case 37). Ten finger-stalls from the hands of the king's mummy. Gold.
330, 331. (Show-case 37). Ten toe-stalls from the feet of the same mummy. Gold.
334, 335. (Show-case 37). Body-belts from the mummy. Gold.
935. (Show-case 37). Nail for closing the gold coffin (see No. 219). Gold.
936. (— 37). Nail for closing the wooden coffin (see No. 222). Silver.
516 to 518, 976. (Show-case 79). Collars. Gold, inlaid with glass.
590, 592. (Show-case 79). Bracelets. Blue faience, gilt.

South Wall :

318 to 321. (Show-case 31). Four collars. Sheet gold.
322, 323. (—). Two collars of the *usekh* type. Sheet gold.

336. (Show-case 39). Trappings (gold inlaid with glass), and pair of dummy hands grasping the royal insignia, all from between the bandages of the mummy.
224. (Show-case 39). Pectoral in the form of a human-headed falcon, symbolizing the soul. Gold and glass.

The visitor having thus completed his survey of the Tut-ānkh-āmen collections may now proceed to visit the rest of the Rooms and Halls on the Upper Floor, commencing with the Jewel Room (No. 3) where objects are shown ranging in date from the Ist Dynasty (*e.g.*, Show-cases 1, 2) to Byzantine, or Early Christian, times (*e.g.*, Show-case 7).

ROOM No. 3 (Jewellery). [L].

North Side :

6263. (Show-case 27). Two large boxes from under the foundations of a temple of the XIIth Dynasty. On them is the name of Amen-m-hat II. Copper. Toud.

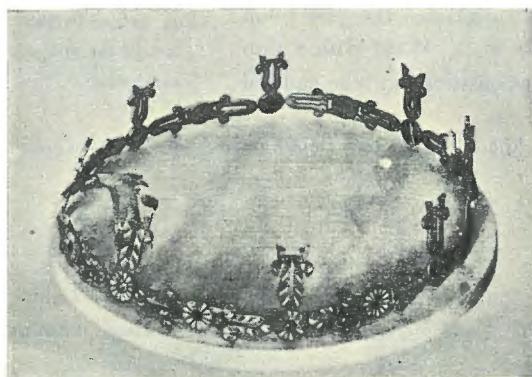


Fig. 117.—Crown of princess Chnemet.

Sat-hathor-āunet, near the pyramid of Senusret II at el-Lāhūn. Tubes for wig plaits. Gold (3995). Scarab. Gold, inlaid with semi-precious stones (3996). Mirror. Silver, etc. (3997). Pectoral with the name of Amen-m-hat III. Gold, inlaid with paste and semi-precious stones (3998). Diadem decorated with rosettes and bearing a uraeus. Gold, paste and stones (3999). XIIth Dynasty.
3945. (Show-case 6). Collar of princess Āta-uret. Made of beads of gold and semi-precious stones. Dahshûr. XIIth Dynasty. Note :- Other jewellery belonging to the princess is also exhibited in this show-case.

6264. (Show-case 27). Objects found in the abovementioned boxes, such as silver and gold cups of Asiatic type, silver and gold ingots, cylinder seals with cuneiform inscriptions, etc.

3995 to 3999. (Show-case 8). Objects from the tomb of princess

the queen

3925, 3926. (Show-case 5). Crowns of princess Chnemet. Gold with floral designs and inlaid stars and rosettes of precious stones. Dahshûr. XIIth Dynasty. (Fig. 117).

3898 A. (Show-case 5). Dagger of copper with handle inlaid with semi-precious stones. Dahshûr. XIth Dynasty. Found in the burial of princess Āta.

3916. (Show-case 5). Eyes from coffin mask. Rims of silver, eyeballs of white quartz, cornea of rock crystal, and pupil of black resin. Dahshûr. XIIth Dynasty.

3965. (Show-case 4). Shell of gold with inlaid carnelian centre. Dahshûr. XIIth Dynasty.

3952. (Show-case 4). Necklace of shells and beads. Gold. Dahshûr. XIIth Dynasty.

3957, 3960. Scarabs of lapis lazuli, etc., some gold-mounted. Dahshûr. XIIth Dynasty.

3951. (Show-case 4). Necklaces of ball beads. Amethyst. Clasps of gold. Dahshûr. XIIth Dynasty.

3970, 3971. (Show-case 4). Pectorals of gold inlaid with semi-precious stones. Senusret III (3970) and Amen-m-hat III (3971). Dahshûr. XIIth Dynasty.

3983. (Show-case 4). Pectoral of Senusret II. Gold, inlaid with semi-precious stones. Dahshûr. XIIth Dynasty. (Fig. 118).

3976 to 3984. (Show-case 4). Bracelets of gold lions and faience beads, with clasps of gold. The lions are said to be playing pieces. Dahshûr. XIIth Dynasty.

4010. (Show-case 3). Falcon's head of gold, with eyes of obsidian. Hierakonpolis. VIth Dynasty.

4008. (Show-case 2). Shells. Gold. Nag' ed-Deir. IIInd or IIIrd Dynasty.

4009. (—). Nugget. Gold. El-Kab. IVth Dynasty.

4000 to 4003. (Show-case 2). Four bracelets thought to belong to a queen. Gold, turquoise and amethyst. Abydos. Ist Dynasty.

* (Show-case 2). Necklace. Carnelian and faience. Nag' ed-Deir. Vth Dynasty.

4005, 4006. (Show-case 1). Pendants in the form of an ox (4005) and an antelope (4006). Gold. Nag' ed-Deir. Ist Dynasty. Note :- In the same showcase are also various bead necklaces of faience, carnelian, etc., all of Ist Dynasty.

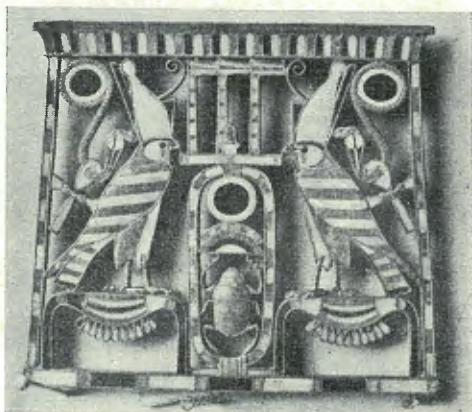


Fig. 118.—Pectoral of Senusret II.

Centre :

4115, 4116, 4118. (Show-case *. At west end).

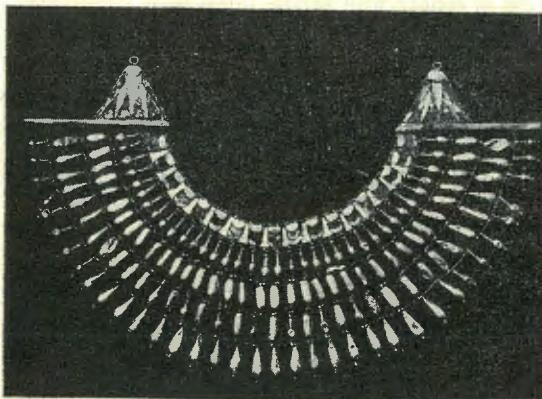


Fig. 119.—Golden collar of Queen Tiy.

Mask from mummy (4115); pectoral in form of the goddess Nut (4116); and amulets (4118). Gold. Private tomb near pyramid of Unás at Saqqára. Old Persian period.

* (Show-case 18). Rings with seals, of gold and faience; scarabs mounted in rings, etc. New Kingdom.

* (Show-case 19). Ear-rings. Gold.

6030. (Show-case 16).

Pectoral of queen Mery-mut-kamāmā. Silver gilt and lapis lazuli. Tell el-Muqdám. XXIInd Dynasty. Note :- The case also contains bracelets, heart scarabs and amulets made of various materials, as well as a gold diadem with a uræus.

4160. (Show-case 17).

Soul-bird of gold with inlays of lapis lazuli, etc., and amulets and scarabs of semi-precious stones, all found on the mummy of Herudja. Hauwára (Fayúm). XXVIth Dynasty.

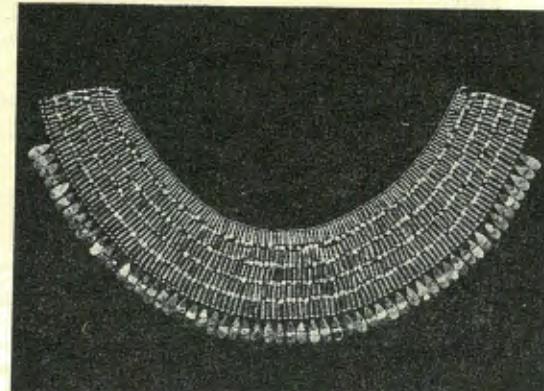


Fig. 120.—Gold bead collar found at Zagazig (XIXth Dynasty).

4072. (Show-case 15).

Lotus-flower pendant. Gold with glass inlay. XXIst Dynasty.

4080. (Show-case 15). Small pendant. Green felspar covered with gold network. XXth Dynasty.

4071. (Show-case 15). Amulets of deities. Gold. XXIst Dynasty.

4073. (—). Head of a lion. Gold. XXIst Dynasty (?).

4070. (Show-case 15). Ornaments from a pectoral or a collar. Gold. Abydos. XXth Dynasty.

4063. (Show-case 15). Pectoral of king Rameses III. Gilded wood. XXth Dynasty.

4064. (Show-case 15). Finger-stalls from the mummy of the high priest Masa-hartá. Gold. Thebes. XXIst Dynasty.

4064, 4065. (Show-case 15). Bracelets of the priest-king Pay-nedjem I. Each has long pendants. Gold, carnelian and lapis lazuli. XXIst Dynasty.

4060. (Show-case 15). Earrings of Rameses XI. Reddish gold. XXth Dynasty.

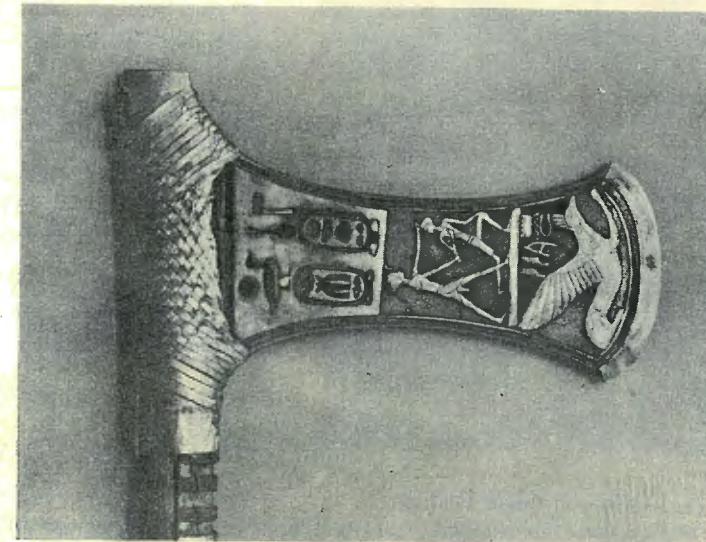


Fig. 121.—Axe with name of king Amasis I.

4190, 4191. (Show-case 13). Collars, one vulture-shaped, of queen Tiy, wife of Amen-hotep III. Gold, etc. XVIIIth Dynasty. [4191] = (Fig. 119).

4192 to 4199. (Show-case 14). Jewels (including crown) of queen Ta-usret. Gold. No. 4193 is a pair of earrings with the name of Seti Menephtah. XIXth Dynasty.

4030 to 4057. (Show-case 10). Objects from the coffin (No. 3888, Show-case T, south side of Hall No. 47) and on the mummy of Åah-hotep, mother of king Amasis I of the XVIIIth Dynasty. The most interesting objects are :- Model of a funerary boat mounted on four copper or bronze wheels (wheels not exhibited) with ten oarsmen and a helmsman. Silver (4030). Flies attached to a chain; doubtless a military decoration. Gold (4031). Usekh collar. Gold

(4037). Armlets. Gold (4054). Three daggers. Gold and bronze (4055 to 4057). Axe with name of king Amasis I (fig. 121). Mirror (fig. 122).

Wood and gold.

4012. (Show-case 9). Dagger of the Hyksos king Apophis found on the mummy of a Semite (perhaps a Canaanite) named Aabed. Bronze and gold. Saqqâra.

4013 to 4015. (Show-case 9). Necklaces of large beads. Gold. El-Bersha. XIIth Dynasty.

6027 to 6029. (Show-case 9). Necklaces and bracelets. Gold and semi-precious stones. Saqqâra. VIth and XIIth Dynasties. Note :- Necklaces of amethyst and carnelian beads are in the same show-case.

South Side :

6276. (Show-case 7). Various objects of jewellery and so forth. Presented by H. M. King Fu'âd I. Necklaces of

carnelian beads; a Hathor-headed sistrum of gold; amulets; ring seals-of various materials, and all of the finest taste and workmanship. Among the objects are two gold plaques with sacred eyes which were placed over the embalming wound. All range from the late period to the time of the Byzantines, the latter period being represented by a medallion of a saint attached to a gold necklace.

4210, 4212 to 4218. (Show-case 11). Objects from Tell Basta (Bubastis); found in the house of an ancient jeweller. The best pieces are :- Silver jug, with a gold handle in the form of a goat on its hind legs (4216). (Fig. 123). Cup in the shape of an open lotus. Gold (4218). XIXth Dynasty.

* (Show-case 12). Vessels, earrings, etc. Silver. XIXth Dynasty.

* (Show-cases 25, 25 A). Jewellery. Græco-Roman.

4170. (Show-case 24). Chain with clasps in the form of heads of an Achæmenid griffin. Gold. Old Persian period.

4171. (Show-case 24). Small pectoral. Inlaid gold. Ptolemaic period.



Fig. 122.—Mirror of Queen Aâh-hotep.

4172 to 4177. (Show-case 24). Six bracelets, the last (4177) bearing a figure of Eros holding a cup. No. 4174 has griffin-head clasps, while 4172 represents a coiled serpent with eyes of inlaid red stone. Gold. Old Persian and Ptolemaic periods.

4178. (Show-case 24). Various amulets, and so forth. Gold, etc. Ptolemaic period.

4152. (Show-case 24). Part of statue head wearing a composite crown. Silver and gold. Ptolemaic period.

* (Show-case 24). Various vessels, etc. Silver. Ptolemaic period.

6180. (Show-case 26). Group of beautiful vessels found on the road between Coptos and Kosseir. Agate. Græco-Roman period.

* (Show-case 23). Heart pendant. Carnelian. Also various amulets, including those of the gods Horus, Bes and so forth. Faience, etc. Ptolemaic.

4107, 4108, 4105, etc. (Show-case 22). Corners and bars of silver from a naos of wood. El-Mansûra. c. XXVIth Dynasty. Note :- The case also contains bowls of silver from Mendes. Græco-Roman period (4105, etc.)⁽¹⁾.

* (Show-case 21). Amulets (sacred-eye, headrest, etc.) of various stones; soles of sandals, front body-cover of a mummy, belts, etc., all of gold; also amulets of the latter material.

ROOM No. 2 W (Hotep-heres).

Objects from the burial of queen Hotep-heres, wife of Seneferu and mother of Cheops, the builder of the Great Pyramid. The furniture has all been reconstructed; the wood only is modern. Gîza. IVth Dynasty.

⁽¹⁾ In G. MASPERO, *Guide du Visiteur du Musée du Caire*, 1915, p. 437, the numbers 4105, 4106 are given to the naos parts, and 4107, 4108 to a silver collar and gold chain, respectively.

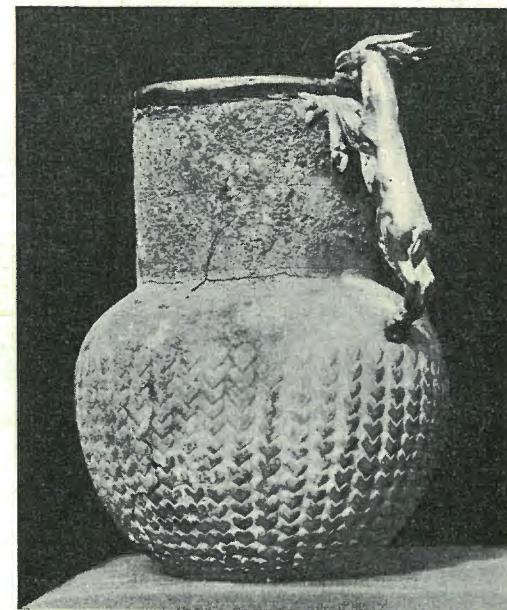


Fig. 123.—Silver jug with gold handle.

West Wall :

6160 to 6164, 6199. (Show-case A). Head-rest. Wood, covered with gold and silver (6160). Arm-chair. Wood and gold (6161). [Fig. 124]. Bed. Wood and gold; foot-rest of wood, inlaid with faience (6162). Box (restored) for anklets or bracelets. Wood and gold (6163). Anklets or bracelets in the

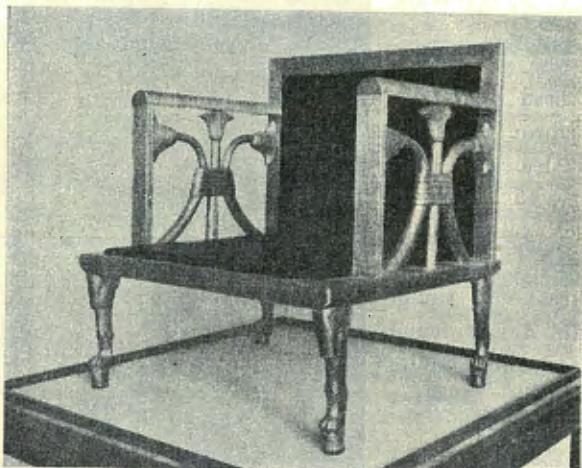


Fig. 124.—Arm-chair of queen Hotep-heres.

abovementioned box. Silver, inlaid with butterfly, etc., designs in semi-precious stones (6164). Frame of the canopy of the queen, bearing the names of Seneferu. Wood overlaid with gold (6199).

Centre :

6041. (Show-case B). Carrying-chair of the queen. Wood overlaid with gold. The original wood was of two kinds, one perhaps cedar of Lebanon, and the other a black wood. (Fig. 125).

North Wall :

6042. (Show-case D). Bowls, dishes, and vases. Alabaster.

6043 to 6046. Beaker and two toilet dishes. Gold (6043). Basin with ewer. Copper (6044). Chisels, etc., left behind by the tomb workmen. Copper (6045). Box (restored), of wood, with eight alabaster vases, each bearing the name of the perfumed ointment, etc., it contained. Observe the copper rod for applying the ointment (6046). NOTE :- The show-case also contains gold and copper razors and knives and flint knives.

South Wall :

6025. Sarcophagus of the queen. Plain. Alabaster.

6047. Canopic chest, divided into four receptacles. Alabaster. Some of the fluid consisting of water and soda, in which the visceræ were contained, still remains.

East Wall :

* (Show-cases E, F). Pottery vessels. Various shapes.

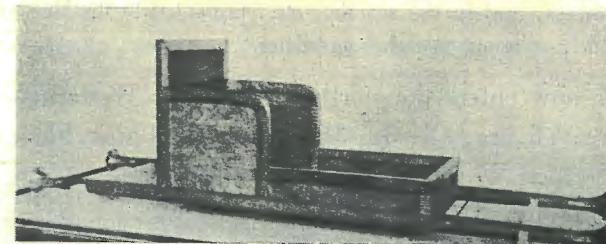


Fig. 125.—Carrying-chair of queen Hotep-heres.

ROOM No. 2 E (Merit-āmen).

Objects from the burial of queen Merit-āmen, daughter of Amasis I. Deir-el-Bahri. XVIIIth Dynasty. It is to be noted that the mummy was re-wrapped under Pay-nedjem II of the XXIst Dynasty.

East Wall :

6150. (Show-case *). Colossal outer coffin of the queen. Painted wood.

6151. (— *). Inner coffin of the queen; this coffin, in which the mummy was placed, was originally contained in No. 6150 above. Wood.

North Centre, South Centre and South Wall :

6186. (Show-cases *). Objects from the queen's burial and from the XXIst Dynasty restoration :- Large baskets, pottery vessels, clay sealings, bouquets, restored mummy bandages with inscriptions, etc.

North Centre :

6187. (Show-case *). The following objects belong to the burial of princess Entāunā which was made in the tomb of the queen after the XXIst Dynasty restoration :- Osiris-figure, of wood, which contained a funerary papyrus. *Ushabti*-figures of dark blue faience, with their wooden boxes. The larger figures with straight skirts, are representations of foremen.

HALL No. 6. [K].

6060, 6244, 6274. (Show-cases A, B, C, etc.). Scarabs, seals, and cylinder-seals (6060). Necklaces, collars, beads, shells, and bracelets (Show-case A). Funerary amulets (West Wall). The large scarabs in one of the two eastern show-cases are those relating to the hunting of Amen-hotep III during the course of which he shot 102 fierce lions (6244). Other large adjacent scarabs refer to the marriage of the king with queen Tiye. The two eastern show-cases, with sliding drawers, contain the scarabs, etc., presented to the Museum by H. M. King Fu'ad I. Various materials and dates.

The visitor now enters the north end of the Westernmost Gallery (Halls Nos. 11, 16, 21, 26, 31, 36, 41) on the Upper Floor and walks southwards.

This Gallery chiefly contains coffins of various periods ranging in date from the Graeco-Roman period, at the north end, to the Middle and Old Kingdoms, at the south end. From the earliest times to the Middle Kingdom coffins were rectangular in form, after which they gradually became anthropoid or mumiform, the change in style doubtless being due to the increasing influence of the cult of Osiris, the followers of which made their coffins and sarcophagi after the likeness of the mummified god. The oldest anthropoid coffin (of an overseer of soldiers called Sepa) in the Egyptian Museum dates from the XIIth Dynasty, and is exhibited in Room No. 37 on the Upper Floor (No. 3101, Show-case C, South Wall). It is to be noted however, that the rectangular type never entirely disappeared; examples of it are known as late as the Roman period.

The wooden coffins of the Middle Kingdom generally bear on one side, at the head end, the sacred *udjat*-eyes of Horus, through which the dead was supposed to observe all that happened in the tomb. Sometimes, however, later coffins also bore the eyes. By far the greater part of the coffins in the Gallery are of painted wood.

HALL No. 11 (Coffins). [J].

East Centre :

4275. Rectangular coffin, perhaps imported from Sidon. Lead. Saqqara. Roman.

East Wall :

* (Show-case K). Coffins and mummies. Wood, etc. Roman. No. [33126] is the mummy of a woman called Sambathion, and came from Hauwara. Ist Century A. D.

[38283]. (Show-case K) Pottery jar containing the mummy of a child. Roman. This way of burying children was common in the later periods.

* (Show-case B). Six painted mummy cartonnages. Graeco-Roman. Note : Cartonnages were made either of layers of linen with plaster run in between them or of sheets of papyrus (sometimes discarded pieces of inscribed papyrus).

HALL No. 16 (Coffins). [J].

Centre :

6194. Rectangular funerary case of Harmachis, a high priest of Amen, and son of queen Mesabat. This was used not for burial but for exhibiting the mummy to

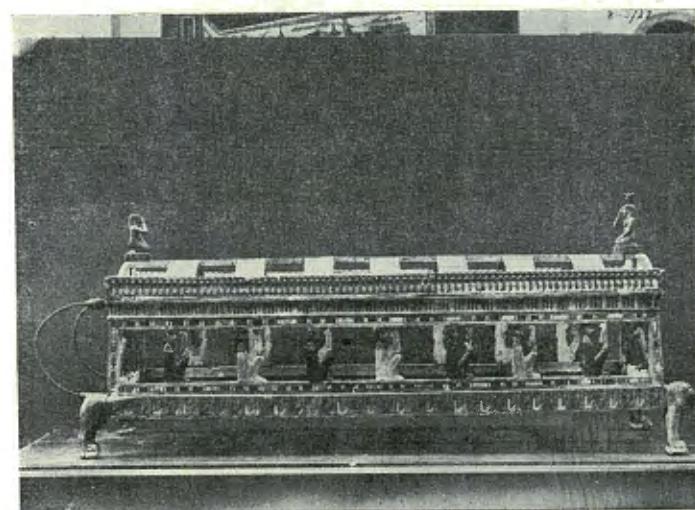


Fig. 126.—Bier for exhibiting the mummy of Pa-nedjem-ab.

relatives and friends. Note the small double door (decorated with sacred eyes) above the inscription; when opened this revealed the face of the mummy. Painted wood. From an embalmer's cache at Deir el-Bahri. c. XXVIth Dynasty.

East Centre :

3263. Bier for exhibiting the mummy (for coffin see No. 3261 below) of Pa-nedjem-ab, "called Tutu", a second priest of Min. The bier rests on four legs like those of a lion. Its vaulted top, which consists of seven vultures, etc., is supported by fourteen seated deities, each with the feather-emblem of "truth". Above are the kneeling figures of Isis and Nephthys (one at each end) who

Iament for the dead. Painted openwork wood. Akhmim. Ptolemaic period. (Fig. 126).

West Centre :

* Rectangular coffin (without cover) of Zidan, the son of Zid, a foreigner. This bears a dedicatory inscription in Minaeo-Sabæan writing (used in Arabia),

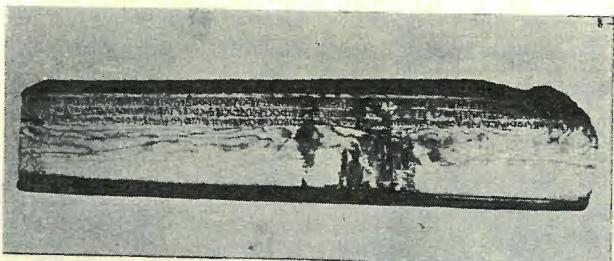


Fig. 127.—Coffin with Minaeo-Sabæan inscription.

a proto-Ethiopic type of script. The coffin is hollowed out of a single piece of wood. Saqqâra. Ptolemaic. (Fig. 127).

East Wall :

3261. (Show-case 20). Anthropoid coffin of Pa-nedjem-ab (see above, No. 3263). Wood, with gilded face and inlaid eyes.

HALL No. 24 (Coffins). [J].

Centre :

6036. Anthropoid coffin of Petosiris, a high priest of Thoth at Hermopolis Magna. This is probably the finest coffin in the whole collection. It is of black painted wood with very carefully inlaid hieroglyphs of polychrome glass. The tomb of Petosiris resembles a temple, and is decorated with scenes in Egyptian and Greek styles. Tûna el-Gebel. About IVth Century B. C.

East Centre :

[3165]. Anthropoid coffin containing the mummy of a young girl named "Triphi, the virgin". Wood. Ptolemaic.

[56265]. Anthropoid coffin with mummy inside. The method of wrapping is typical of about the XXIInd Dynasty. Wood.

West Centre and South End (against pillars) :

3260, A, B, C. Three anthropoid coffins belonging to an "inspector of soldiers (?) (*uārtu*) of Pharaoh", named Pâ-au-n-her, "The-Dog-of-Horus". Wood. Akhmim. c. XXVIth Dynasty.

West Wall :

* (Show-cases 19, 17, 15). Anthropoid coffins dating from the XXIIInd, XXVth and XXVIth Dynasties. Wood.

HALL No. 26 (Coffins). [E].

Centre :

3040. Mummy cartonnage and mummy of "the lady of the house, Ta-ent-querer, the younger". The cartonnage represents the deceased wrapped in a pale pink shroud. Her name, Ta-ent-querer, means literally, "She-of-the-foreign-vagabond", thus indicating that her parents were nomads. From the fact that two leather braces on the mummy bear the name of Osorkon I, it would appear that, like Moses, Ta-ent-querer was perhaps a foreign foundling adopted by the Egyptian royal family, probably on account of her beauty. Valley of the Tombs of the Kings, Thebes. XXIInd Dynasty.

HALL No. 31 (Coffins). [A].

East Centre :

* Rectangular coffin with vaulted cover and four side posts of a priest of the god Ment called Nes-âmen. Wood. Deir el-Bahri. XXVth Dynasty. Note :- This type of coffin, but made of stone, has survived until to-day.

* Rectangular coffin of a chief physician called Neferâu. Wood. His tomb contained many interesting models in wood, such as boats with twenty oarsmen, a granary, servants preparing meals, etc., all of which are exhibited above the coffin. Beni Hasan. XIIth Dynasty.

West Centre :

* Rectangular coffin with vaulted cover of a priest of Ment called Ankh-f-n-khensu. Wood. Deir el-Bahri. XXVth Dynasty. Note :- The coffin is similar to that of Nes-âmen mentioned above.

East Wall :

* (Show-case 10). Anthropoid coffins. Wood. XIInd Dynasty.

West Wall :

* (Show-case 11). Anthropoid coffins. Wood. XVIIth and XIXth Dynasties.

HALL No. 36 (Coffins). [A].

* Rectangular coffins. Wood. Middle Kingdom.

HALL No. 41 (Coffins). [A].

Centre :

3108. Bier for exhibiting the mummy of the priest Aty, son of the lady Sat-sebek, during the funeral ceremonies. The sides are formed of representations of two elongated lions. Painted wood. Thebes. XIIth (?) Dynasty.

[**67567.**] Rectangular box-like panelled coffin with double cover. Wood. Giza. Late IVth Dynasty. Note :- The Hall also contains rectangular coffins of the Middle Kingdom and others, but of older date, hollowed out of tree trunks.

The visitor may now enter the seven Rooms leading laterally out of the Westernmost Gallery just described, taking the Rooms in the following order from south to north :- 42, 37, 32, 27, 22, 17, 12.

ROOM No. 42 (Predynastic, and Archaic or Early Dynastic). [B].

East Centre :

* (Show-case Q). Large fragment of the so-called Palermo Stela. This stela (the cast of another large fragment of which, now in the Palermo Museum, is to the right) gives the names of kings belonging to the first five dynasties, arranged in chronological order. To the right of the cast are four other fragments (one a cast-original in University College, London) of the same monument. Basalt. Vth Dynasty.

[**60487.**] (Show-case Q). Fragment of a statue of king Zoser (builder of the Step Pyramid at Saqqara) bearing very finely executed Hathor-heads. The details may be examined with the aid of the magnifying glass fixed in the case. Limestone. IIIrd Dynasty.

* (Show-case R). Seals; also cylinder-seals with their impressions (modern) on plaster. Various stones. Ist Dynasty.

East Wall :

* (Show-case F). Vases of alabaster and obsidian; lion-shaped legs of gaming boards of ivory, etc. Naqada. Ist Dynasty.

3054. (Show-case F). Tablet of Aha (=Menes?), first king of the Ist Dynasty. Ivory.

Naqada. Note :- The actual tomb of Aha has recently been found at Saqqara.

* (Show-case G). Vases of schist and breccia; wine-jar caps of clay bearing seal impressions. Ist Dynasty.

3066. Stela of king "Horus" Qa-a (lit., "High-is-the-arm"). Schist. Abydos Ist Dynasty.

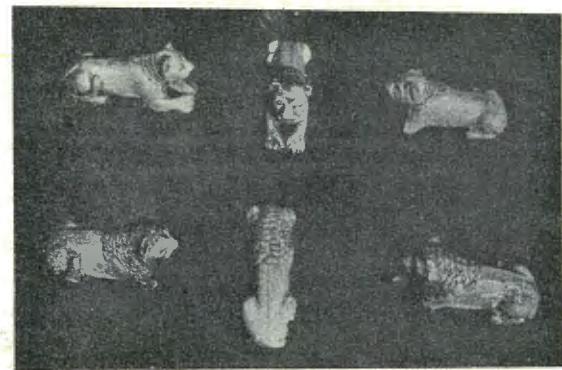
3068. Stela of king Per-ab-sen. Diorite. Abydos. IIInd Dynasty.

South-east Centre :

* (Show-case P). Board of the so-called "Game of the Serpent". Limestone. Ist Dynasty.

3052. (Show-case P).

Playing pieces from the "Game of the Serpent". They consist of a lion of rock-crystal and dogs of ivory. Abuṣir el-Meleq. Ist Dynasty. (Fig. 128).



South Wall :

* (Show-case E).

Vessels of various types. Alabaster. Ist Dynasty.

3057, 3058. (Show-case

D). Statuettes, human and animal. Ivory. Hieraopolis. Beginning of Ist Dynasty.

* (Show-case C). Tiles from a gallery in the Step Pyramid of Zoser. Blue glazed faience. Saqqara. IIIrd Dynasty.

* (Show-case C). Small human and ape figurines. Faience. Abydos. Ist Dynasty. Note :- The show-case also contains vases and offering-dishes of alabaster.

3078. Stela of king Khā-sekhem. Schist. Hieraopolis. Commencement of IIIrd Dynasty. Note :- Some authorities place Khā-sekhem at the end of the IIInd Dynasty.

3054. Jar with imitation suspension cords in relief around it. Alabaster. Abydos. Ist Dynasty.

* (Show-case B). Pottery vessels; also schist palettes used for eye-paint. Some of these palettes bear fine reliefs, and are described on page 3. See also Plates I, II and III. Predynastic period.

Fig. 128.—Playing pieces belonging to the "Game of the Serpent".

West Wall :

* (Show-case A). Vessels and implements of various kinds. Copper. Early Dynastic.

3072. (Show-case W). Statue of priest (?), kneeling. On his right shoulder are the names of three kings of the IIInd Dynasty, namely, Hotep-sekhemui, Rā-neb, and Ne-neter. Red granite. Memphis. IIInd Dynasty.

3056. (Show-case U). Statuette of king Khā-sekhem; on the base are representations of prisoners. Schist. Hieraconpolis. IIIrd Dynasty.

* (Show-case L). Magnificent collection of dishes and vases. Alabaster. Saqqāra. Time of king Ne-neter, IIInd Dynasty.

West Centre :

3055. (Show-case V). Palette of king Nār-mer. Schist. Hieraconpolis. Ist Dynasty. For description see p. 3, and plate II.

North Wall :

* (Show-case K). Dishes and vases. Alabaster and rock crystal. Saqqāra. Time of Ne-neter, IIInd Dynasty.

6255, 6256. (Show-cases *). Samples of alabaster, etc., vessels from the galleries underneath the Step Pyramid of Zoser. One of the vases has imitation suspension cords in relief around it, while another shows a representation (under the handle) of a kneeling man supporting the double throne and steps used in the *sed*-festival. Note particularly (below) the vase in the form of a goose, of which the neck and head are around the top of the vase and the wings and legs are on either side of the lower part of the vessel. Alabaster. Saqqāra. IIIrd Dynasty.

3076. Stela of queen Mer-neith. Limestone. Abydos. Ist Dynasty

3074. (Show-case H). Stela dedicated to a dwarf named Hep. Limestone. Abydos. Ist Dynasty.

3075. (Show-case H). Stela dedicated to the memory of a pet dog; the badly-made hieroglyphs apparently contain its name (Tet-ur (?)). Limestone. Abydos. Ist Dynasty.

ROOM No. 37 (c. Middle Kingdom to XVIIth Dynasty Coffins, etc.). [C].

North Wall :

3106. (Show-case H). Rectangular coffin of a Semite called Āa-bed. Wood. Saqqāra. Hyksos period.

South Wall :

3101. (Show-case C). Anthropoid coffin, the oldest in the Egyptian Museum, of Sepā, an overseer of soldiers—cf. No. 3104, below. Wood. El-Bersha. XIIth Dynasty.

3102. (Show-case C). Anthropoid coffin of the official Heqa-ārer. This is of the so-called “feathered” (Arabic, *rishi*) type known only in the Theban cemeteries in the period from the XIIIth to the XVIIth Dynasties. The feathers actually represent those of the protecting wings of Isis and Nephthys. Note the hole in

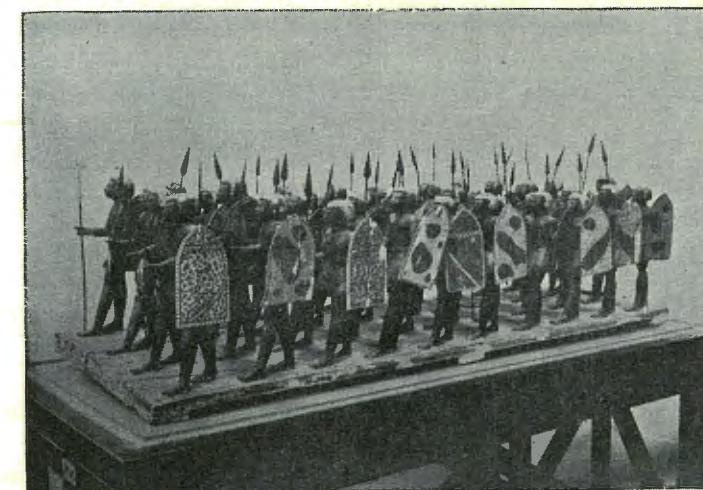


Fig. 129.—Model of a company of forty Egyptian soldiers.

the chin, in which the peg of a false beard was once fixed. The inscription, written in debased hieroglyphs down the centre of the cover, reads : “ May the king give an offering to Osiris, lord of Abydos, that he may give an invocation of bread (?) and beer (?), fowl and oxen, alabaster and clothing, incense and oil, and offerings of food and water, and everything pure and beautiful on which a god lives, to the *ka* (spirit) of the commander (*tesu*) and district-inspector (*uārtu*), Heqa-ārer, true of word”. In the bird signs the legs are omitted. The cover and lower part are each hollowed out of a log. Dirā Abu ‘n-Naga. XVIIth Dynasty.

3103. (Show-case D). Rectangular coffin with vaulted cover of the lady Nub-her-erdā. Wood. Deir el-Bahri. XIIIth or XIVth Dynasty. Note :- With the coffin in the tomb was a staff bearing the name of the little-known king Suah-n-rā, in whose reign the deceased must have lived.

West Wall :

3104. (Show-cases *, L). Parts of the rectangular coffin which contained the anthropoid coffin (see No. 3101, above) of the military officer Sepâ. All are inscribed. Wood.

Centre :

3348, 3349. Two rectangular coffins (No. 3349, containing the mummy, was originally inside 3348) of a local prince [of Asyût] and chief priest called Meshetâ, "Belonging-to-the-Crocodile". Wood. Asyût. Perhaps IXth to

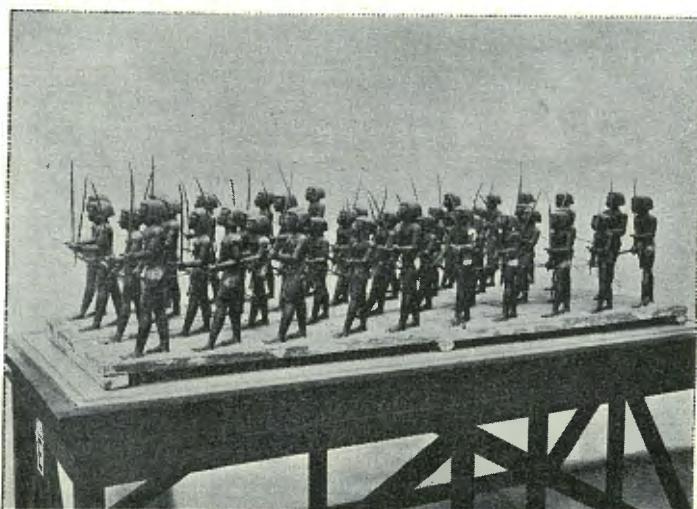


Fig. 130.—Model of a company of forty Nubian soldiers.

Xth Dynasties. Note :- The objects in Show-cases A, E, C (see below) were placed beside his coffins. Those displayed above No. 3349 (namely, sandals of wood, etc., a vase and a bowl of copper, a mirror of copper with wooden handle in the form of a standard, walking-sticks, etc., and a headrest of wood, also a collar of faience beads) were originally inside the inner coffin.

3345. (Show-case A). Model of a company of forty Egyptian soldiers armed with bronze-tipped lances and shields. Wood. (Fig. 129).
 3346. (Show-case E). Model of a company of forty Nubian soldiers armed with bows and flint-tipped arrows. Wood. (Fig. 130).
 3347. (Show-case C). Model of a pleasure boat (like the modern *dahabiya*) with two cabins behind. Wood.

38=[28091, 28092]. Two huge rectangular coffins of a local prince and chief priest named Amen-m-hat. Note the beautiful inlaid sacred-eye of copper, etc., on the side of the smaller coffin (28091) which was contained in No. 28092. Coniferous wood from the Lebanons. El-Bersha. XIIth Dynasty.

ROOM No. 32 (Funerary Objects, Old to Middle Kingdoms). [D].

East Centre :

3156. (Show-case T). Libation sets. Copper. Giza. IVth Dynasty.
 3143, 3144. (Show-case T). Slabs with depressions for holding objects used in the ceremony of "Opening the Mouth", which ceremony took place after the body had been mummified. Limestone.

East Wall :

(Show-case G). Contains the following models of servants and groups. Wood. Saqqâra. Early Middle Kingdom.
 3123. (Show-case G). Servants making beer.
 3124. (—). Potters making vases.
 3125. (—). Carpenters.
 3126. (—). Two harpists and three singers entertaining the deceased and his wife.
 3127. Model showing procession of the servants of the dead man, bearing offerings. Wood.
 3136. (Show-case *). Model of courtyard of a house with kitchen. Wood. Saqqâra.
 * (Show-case F). Model of boats and oars. Some of the oars are painted in the form of a lotus flower. Wood.

South-east Centre :

* (Show-case S). Boxes for mummified viands. Stone.
 3161. (—). Model of three ducks and a knife, all laid on a slab. Stone.

South Wall :

3246, 3247. (Show-case E). Models of the sacred "Solar Boat", in which the dead accompanied the god Râ over the waters of the sky and the other world. One boat is for the day and the other for the night. Wood. Note :- The showcase also contains models of ordinary boats and oars.
 3139 to 3142. (Show-case R). Models of different food offerings, such as meal, cakes, grapes, birds, etc. Limestone.

West Wall :

3104. (Show-cases *, L). Parts of the rectangular coffin which contained the anthropoid coffin (see No. 3101, above) of the military officer Sepā. All are inscribed. Wood.

Centre :

3348, 3349. Two rectangular coffins (No. 3349, containing the mummy, was originally inside 3348) of a local prince [of Asyût] and chief priest called Meshetâ, "Belonging-to-the-Crocodile". Wood. Asyût. Perhaps IXth to

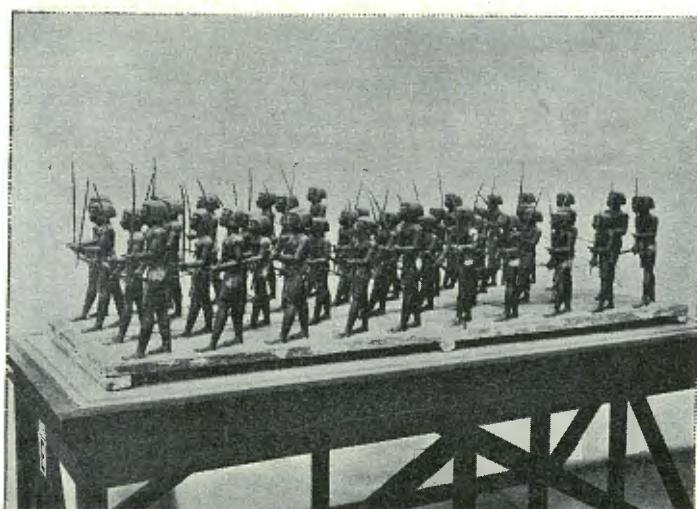


Fig. 130.—Model of a company of forty Nubian soldiers.

Xth Dynasties. Note :- The objects in Show-cases A, E, C (see below) were placed beside his coffins. Those displayed above No. 3349 (namely, sandals of wood, etc., a vase and a bowl of copper, a mirror of copper with wooden handle in the form of a standard, walking-sticks, etc., and a headrest of wood, also a collar of faience beads) were originally inside the inner coffin.

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3347. (Show-case C). Model of a pleasure boat (like the modern *dahabiya*) with two cabins behind. Wood.

38=[28091, 28092]. Two huge rectangular coffins of a local prince and chief priest named Amen-m-hat. Note the beautiful inlaid sacred-eye of copper, etc., on the side of the smaller coffin (28091) which was contained in No. 28092. Coniferous wood from the Lebanons. El-Bersha. XIIth Dynasty.

ROOM No. 32 (Funerary Objects, Old to Middle Kingdoms). [D].

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3143, 3144. (Show-case T). Slabs with depressions for holding objects used in the ceremony of "Opening the Mouth", which ceremony took place after the body had been mummified. Limestone.

East Wall :

(Show-case G). Contains the following models of servants and groups. Wood. Saqqâra. Early Middle Kingdom.
3123. (Show-case G). Servants making beer.
3124. (—). Potters making vases.
3125. (—). Carpenters.
3126. (—). Two harpists and three singers entertaining the deceased and his wife.
3127. Model showing procession of the servants of the dead man, bearing offerings. Wood.
3136. (Show-case *). Model of courtyard of a house with kitchen. Wood. Saqqâra.
* (Show-case F). Model of boats and oars. Some of the oars are painted in the form of a lotus flower. Wood.

South-east Centre :

* (Show-case S). Boxes for mummified viands. Stone.
3161. (—). Model of three ducks and a knife, all laid on a slab. Stone.

South Wall :

3246, 3247. (Show-case E). Models of the sacred "Solar Boat", in which the dead accompanied the god Râ over the waters of the sky and the other world. One boat is for the day and the other for the night. Wood. Note :- The show-case also contains models of ordinary boats and oars.
3139 to 3142. (Show-case R). Models of different food offerings, such as meal, cakes, grapes, birds, etc. Limestone.

* (Show-case D). Models of boats, including the funerary boat (containing a rectangular coffin) of a certain "overseer of the house". Also models of sailors from other boats, oars and so on. Wood. Middle Kingdom. (Fig. 131).



Fig. 131.—Model of a funerary boat.

* (Show-case Q). Miniature vases; very fine work. Rock crystal.

* (Show-case C). Models of boats and parts of boats. Note the funerary boat with rectangular coffin. Wood. Middle Kingdom.

[48266 to 48272]. (Show-case P). Small vessels from the tomb group of queen Pepi-ankh-nes. Alabaster. El-Badāri. VIth Dynasty.

* (Show-case B). Models of boats, parts of boats, sails and statuettes. Note the funerary boat with mummy, near which is a priest reciting from a papyrus. Wood, etc.

South-west Centre :

6214. Fine statue of the vizier Nefer-ka-rā-ne-heb-sed. Hard black wood. Saqqāra. VIth Dynasty.

West Wall :

6192. (Show-case A). Model of the Nile fleet of queen Neith, wife of Pepi II. Wood. VIth Dynasty. Saqqāra.

6243. (Show-case A). Decorated panel from a box showing Pepi II between Horus and Hathor. Wood, covered with gilt, etc., on gesso. South Saqqāra. VIth Dynasty.

* (Show-case M). Head-rests. Wood and alabaster.

* (— L). More head-rests (wood and alabaster); also model implements (copper, etc.), placed in the tomb in lieu of real tools.

North-west Centre :

* Statuette of the chief priest Pepi-ankh. Painted wood. VIth Dynasty.

North Wall :

6133. (Show-case K). Series of models of servants. Wood. Tomb of Ne-ankh-pepi at Meir. VIth Dynasty. These models are:- Man roasting a goose? (under the coals). Women grinding corn with two flat stones. Baker kneading dough. Peasant digging damp earth in which his feet are sunk. Servants carrying baggage. Servants making beer, etc.

3222. (Show-case K). Model showing a woman grinding corn and a man stacking wood for the oven.

3250. (Show-case K). Models of boats with a simple mast. Wood. Meir.

3243. (Show-case J). Models of donkeys carrying loads. Wood.

* (Show-case J). Models of servants, etc. Wood. Pre-Middle Kingdom and later.

3165 to 3170. (Show-case J). Objects found with the coffin of Buau; these consist of models of servants, a head-rest, sandals, model of a granary, etc. Wood. Deir el-Bahri. XIth Dynasty.

6000. (Show-case O). Statuette of Pepi II in the form of Harpocrates ("Horus-the-Child"). Alabaster. Saqqāra. VIth Dynasty.

6002. (Show-case O). Three fine statuettes of the official Akhekhā. Limestone. Saqqāra. VIth Dynasty. NOTE :- The show-case also contains other statuettes of limestone, wood, etc.

* (Show-case I). Statuettes. Painted wood. Pre-Middle Kingdom and later.

3194. (— *). Model of a courtyard of a house. Wood. Asyūt. XIIth Dynasty.

3195, 3196. (Show-case H). Models of servants carrying geese, etc.; from the same tomb as the courtyard model just mentioned. Painted wood.

North-east Centre :

* (Show-case *). Dishes and offering tables, inscribed. Alabaster. Old Kingdom.

ROOM No. 27 (Funerary objects, Middle Kingdom). [F].

West Centre :

6082. (Show-case *). Model of a pleasure garden from the tomb of a noble named Meket-rā. Note the pool surrounded by sycamore-fig trees, the verandah at the end, etc. Wood. Deir el-Bahri. XIth Dynasty. (Fig. 132).

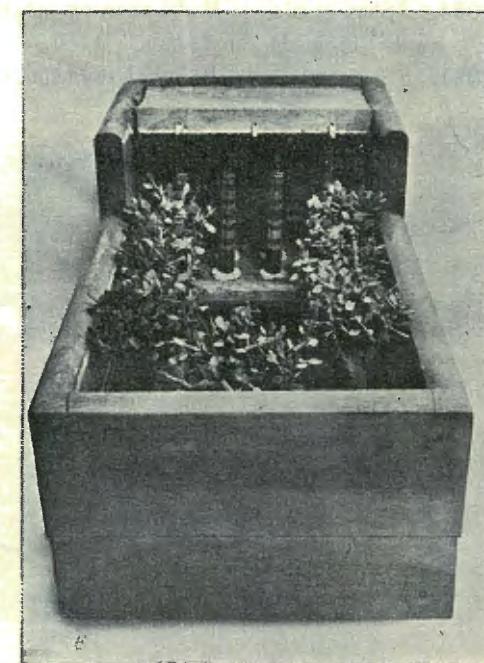


Fig. 132.—Model of a pleasure garden.

6083. (Show-case *). Model of a carpenter's workshop; from the abovementioned tomb. Wood. (Fig. 133).

6084. (Show-case *). Model showing spinners and weavers at work in a court-yard. From the same tomb. Wood.

6081. (Show-case *). Beautiful statuette representing a maid-servant carrying a

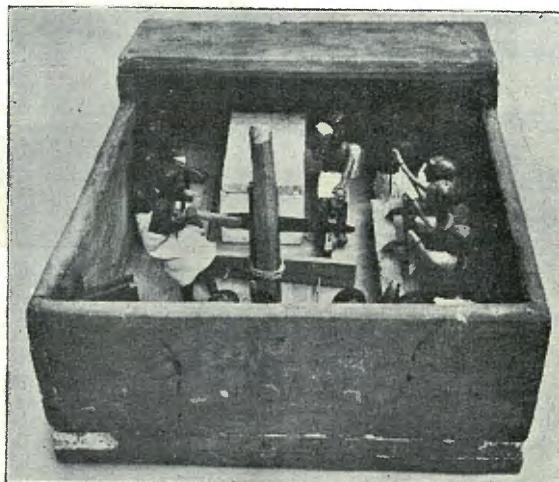


Fig. 133.—Model of a Carpenter's workshop.

goose in her hand and a basket of vases on her head. From the same tomb. Painted. Wood. (Fig. 134).

South Centre :

6085. (Show-case *). Models of two fishing boats, with fishermen pulling in a net containing some common Nile fishes. From the same tomb. Wood.

6086. (Show-case *). Model of boat propelled by paddles. From the same tomb. Wood.

North Centre :

6077. (Show-case *). Model of boat with sail. Note the owner's trunk under the bed in the cabin (to be seen through west door). From the same tomb. Wood.

6078. (Show-case *). Model of kitchen-boat, with pieces of meat suspended from the mast. The cook is at work. From the same tomb. Wood.

East Centre :

6080. (Show-case *). Model showing review of his cattle by the owner. Note the seated scribes who are registering the cattle, servants counting the animals, etc. From the same tomb. Wood.

North Wall :

* (Show-case E). Cartonnage masks from mummies. c. Middle Kingdom. The one with the small face is of the Hyksos period, from el-Asasif. Linen, etc.



Fig. 134.—The maid-servant compared with a modern Egyptian woman.

* (Show-case E). Eyes for inlay in statues, etc.; daggers; sandals. Various materials.

3338 to 3340. (Show-case F). Models of various foods. Pottery and painted "cardboard". El-Bersha. Middle Kingdom.

* (Show-case F). Dishes in form of chicken, geese, etc. Alabaster.

* (). Series of hippopotami, etc., figurines. Glazed faience.

[63956, etc.]. (Show-case *). Five plaques in form of captives and covered with magical (imprecation) texts in hieratic. Alabaster. Near Helwān. Middle Kingdom.

* (Show-case H). Offering dishes. Red pottery.

3342. (Show-case H). Small oval coffin (lower part only), on the edges of which the dead man is shown in a peculiar way, as if rising from the dead :— Head at top and feet at opposite end; arms one on each side. The body is missing. Red pottery.

3270 to 3273. (Show-case A). "Soul-houses" for the use of the dead. Red pottery. Middle Kingdom.

West Wall :

3274. (Show-case *). Model of granary with five chambers and a staircase leading to the roof. Akhmīm. Middle Kingdom.

South Wall :

* (Show-case G). Collection of Canopic jars. One set has human hands and arms represented on it. Wood and alabaster. El-Bersha, Saqqāra, and Dahshūr. [67857]. A frame, use unknown, bearing the name of king Antef VIII. Wood. XVIIth Dynasty. Presented to the Museum by H. M. King Farouk I.

3200. (Show-case *). Model showing storage of grain under the control of scribes. Wood. Asyūt. XIIth Dynasty.

6087. (Show-case *). Caponic jars. Some are like long rectangular boxes with rounded ends. Alabaster. Dahshūr.

* (Show-case C). Small offering tables of wood; boxes of wood containing alabaster perfume vases.

* (Show-case D). Model of vases, in copper. Also boxes containing models of prisoners inscribed in hieratic with maledictions against foreign prisoners [45204, 66573 A, etc.]. Alabaster. Middle Kingdom. Compare Nos. [63956, etc.] above.

ROOM No. 22 (Funerary Objects, New Kingdom and before to Ptolemaic Period). [G].

East Wall :

3505. (Show-cases F, S). Two standing statues of Isis (S) and Nephthys (F) 1 m. 09 high. They are supposed to be wailing over the dead Osiris whom they identify with the dead person, and to be reciting conjurations over him to

bring him back to life. Painted wood. From the cache of the priests of Amen at Deir el-Bahri XXIst Dynasty.

(Show-case O). Contains various objects found on mummies, all of the late period :

3437, 3438. (Show-case O). Two pectorals with a large scarab in the centre (the scarab of 3438 is missing) and bearing the names of Isis and Nephthys. Faience.

3440. (Show-case O). Pectoral bearing the representation of the solar boat in which are Isis and Nephthys, and containing two scarabs (both missing). Gilded bronze.

3441, 3442. (Show-case O). Pectorals with devices similar to those in No. 3440. Faience.

3420. (Show-case O). Amulets representing the four sons of Horus, namely, Amseti, Duamutef, Hepy and Qebeh-senuf, who looked after the viscerae removed during the embalmment of the body. Faience.

3430. (Show-case O). Amulets representing Anubis, Seker, etc. Faience.

3431. (— O). Collar made up of nice amulets, namely, *ushebtu*-figures, *djed* ("stability") signs, and *tāt*-signs, the last being the so-called "Knot of Isis". Faience.

* (Show-case O). Statuettes of Osiris and Ptah-seker-osiris, which contained funerary papyri such as the "Book of the Dead", etc. A small hawk is on the top of the stand or papyrus-box of the Osiris figures. Painted wood.

East Wall :

(Show-case J). A fine collection of *ushebtu*-figures of various periods. Some bear the VIth Chapter of the "Book of the Dead" (e. g., No. 6065). The inscriptions on the rest are of various types : "I am N, the servant in the Other World", "I am the servant of N (the deceased)", "I am N the servant of Osiris", etc.

6062. (Show-case J). *Ushebtu*-figures of the earliest types. XIIth to XVIIth Dynasties. Limestone, etc.

6063. (Show-case J). *Ushebtu*-figures, some in miniature coffins. XIIIth to early XVIIth Dynasties. Wood and faience.

6065. (Show-case J). *Ushebtu*-figure of a woman illustrating the way of wearing the wig. Wood.

6066. (Show-case J). *Ushebtu*-figure (not shown) in model coffin of wood; nearby are pottery models of the implements to be used by the figure. XVIIIth Dynasty.

3287. (Show-case J). *Ushebtu*-figure. Alabaster.

South-east Centre :

6072. (Show-case *). *Ushebtî*-figures of royal and historical personages. Faience, etc.
* (Show-case *). *Ushebtî*-figure, beautifully decorated (body white, face brown), of the priest Amen-hotep, which, as the text says, was dedicated to him by his brother Sennu. Painted wood. XVIIIth Dynasty.

South Wall :

3378. A-B. (Show-case I). *Ushebtî*-figures in civil costume. Sandstone. XIXth Dynasty.
6069. (Show-case I). *Ushebtî*-figures in civil costume (long kilts, sometimes pleated, and sleeved vests); perhaps foremen. Faience.
6070. (Show-case I). Double *ushebtî*-figure of Meny and his wife Hent-aun, "Mistress-of-Heliopolis". Black stone. XVIIIth Dynasty.
6071. (Show-case I). *Ushebtî*-figures of various types. Mud and pottery. Note the pottery moulds for making the figures.
* (Show-case G). Plates bearing the sacred *udjat*-eye, for placing over the embalming incision made in the flank of the body. Gold, etc.
* (Show-case G). Flying-falcons of gilded bronze for placing on the breast of the mummy (pectorals); also model coffins, of wood, for *ushebtî*-figures.
* (Show-case *). Part of coffin showing figure of the bull-god Apis.
3373. (Show-case E). "Heart" Scarab inscribed with a Chapter (usually the XXXth or the LXIVth) of the "Book of the Dead". Greenish schist. XXVIth Dynasty.
3374. A-D. (Show-case E). "Heart" scarabs from the cache belonging to members of the family of the chief priests of Amen. Faience, etc. Deir el-Bahri. XXIst Dynasty.
* (Show-case E). Boxes for *ushebtî*-figure. Wood.
* (— *). Model of mummy (linen, sand and resin) from an embalmer's cache; jugs (silver), etc. Deir el-Bahri. XVIIIth Dynasty.
* (Show-case *). Model showing a woman sleeping in a bed, her head placed on a head-rest. Painted pottery.
3365. (Show-case C). Painted stela of the "lady of the house" Djed-âmen-âuf-ankh, showing a desert cemetery. Wood. New Kingdom.
* (Show-case *). "Heart" scarabs. Faience, etc.

South-west centre :

3367. A-E. (Show-case *). Figurines of women placed in tombs (generally of girls). They are naked, usually on a bed; some suckle a child. Limestone.

pottery, faience, etc. The plainer pottery examples resemble somewhat the Hathoroid "Ashteroth" plaques found in Palestine (of the Late Bronze period).

West Wall :

3353 to 3359, 3361, 3362. (Show-case B). "Heart" scarabs, some inscribed. Placed on the throat of the mummy. They usually bear an inscription praying that the heart of the deceased may not bear witness against him before Osiris the judge of the dead. Faience, etc.
* (Show-case *). Stelæ from intrusive tombs in the Ramesseum. Painted wood. XXIst Dynasty to Ptolemaic period.
3383. (Show-case I). A model group showing the mummy of the royal scribe Ra lying on a bier. The soul, in the form of a human-headed falcon, is visiting the body. Basalt. XXth Dynasty.
3382. (Show-case I). Model sarcophagus for No. 3383 (above). Limestone.
3352. (Show-case *). Head-rests. Wood. One has a cushion of plaited straw. XXIst to XXVIth Dynasties.

West Entrance :

* (Show-cases L, M). *Ushebtî*-figures. Faience.

West Wall (continued) :

6134. (Show-case W). Braces from mummies of priests of Amen. They bear priestly insignia, such as figures of the gods, etc. Leather. Deir el-Bahri. XXIst and XXIInd Dynasties.
3590, 3591. (Show-case W). *Hypocephali*, or disks with magical inscriptions and figures, which were placed under the head of the mummy. Bronze, etc. Ptolemaic.
* (Show-case W). Mummy cartonnage pieces. Linen, etc.

North Wall :

4682. (Show-case V). Various types of amulets, including some in the form of the *djed*-pillar of Osiris, the *ankh*-sign of "life", etc. Faience.
* (Show-case V). Figures of Ptah-seker-Osiris, etc. Wood.
* (Show-case T). Small amulets in the form of various gods. Different materials.
* (Show-case T). Figurines of Osiris and Ptah-seker-osiris which contained funerary papyri. Wood.
3512. (Show-case T). A sheet on which is painted a figure of the god Osiris-khenty-âmentyu, "Osiris-at-the-head-of-the-Westerners (i. e., dead)". Linen.

3475. (Show-case T). Model coffins (with figurines of Osiris inside), each bearing the head of a falcon. Wood and wax. Ptolemaic.
3472. (Show-case R). Net of beads which covered a mummy. Faience.
[9436, etc.]. (Show-case R). Magical batons decorated with fantastic creatures. Carved ivory. (Fig. 135).
* (Show-case R). Amulets in form of two fingers (index and medius).

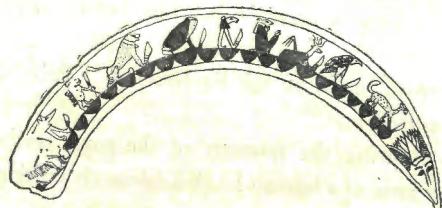


Fig. 135. — Magical baton.

* (Show-case P). Mummy masks, with gilded faces. Mostly Ptolemaic period.

ROOM No. 47 (Funerary objects of the officials Maā-her-perā, Sen-nedjem and Hat-āay). [H].

This Room contains funerary objects from the Theban tombs of (1) Maā-her-perā, a fan-bearer and "child of the nursery", of the XVIIIth Dynasty, and (2) Sen-nedjem, an official of the "Place of Truth" in Western Thebes, of the XXth Dynasty. It also contains (3) the anthropoid coffin of Hat-āay, a scribe and overseer of the granaries of the Temple of the god Aten, of the XVIIIth Dynasty.

East Centre :

2006. (Show-case L). Nicely painted wooden door from the tomb of Sen-nedjem. A part of the lock is still attached to it. The scene on the north side of the door shows the deceased and his wife seated at a gaming table, in front of which is an offering table with food. The other side shows the whole family worshipping Osiris, Maāt, Ptah-seker and Isis.

North Centre :

2004. (Show-case O). Outer anthropoid coffin of Sen-nedjem. This is mounted on a sledge, which was originally fitted with wheels. Note the holes for the axles. Painted and varnished wood.

South Centre :

2002. (Show-case P). Outer anthropoid coffin of Khensu, a relative of Sen-nedjem, and also holding a similar office to the latter. It is of the same style as No. 2001, above, but was never mounted on wheels. Wood.

West Centre :

3800. (Show-case E). Rectangular coffin of Maā-her-perā "The-Lion-on-the-Battle-field". Black varnished wood, decorated with gold leaf. It contains the anthropoid coffin of the deceased similarly decorated.
(Show-case I). Objects from the tomb of Maā-her-perā :-
3803. (—). Funerary bread.
3804, 3804 A. (Show-case I). Two quivers of painted leather, with their arrows of reed, etc.
3806. (Show-case I). Part of a bouquet.
3802. (—). Dog-collar of pink leather decorated with figures of horses and bronze studs.
3810. (Show-case I). Gaming-board, with dice (now plain) and pieces. Wood and ivory.
3812. (Show-case I). Bracelets. Blue glass.
3814. (—). Clasp of gold with inlaid polychrome glass.
3815. (—). Bowl with figures of plant, fish, etc. Blue faience.
3813. (—). Bracelets with inlaid decoration, perhaps of Nubian workmanship. Ivory.

East Wall :

[27304 to 27307]. Four boxes for holding canopic jars. They belonged to Isis, the mother of Sen-nedjem (27304); Ta-māket, a lady (27305); Ay-nefertā, also a lady (27306); and Sen-nedjem himself (27307). Painted wood.

South Wall :

(Show-case K). Objects from the tomb of Sen-nedjem :-
[27254]. (Show-case K). Frame of bed. Wood.
[27256]. (—). Chair. Wood.
4924, 4925. (Show-case K). Stools. Wood.
[27289]. (Show-case K). Footstool. Wood with palm-fibre seat.
* (Show-case K). Plumb-rule and square. Wood.
4937. (—). Folding stool. Wood, with red linen seat.
2003. (— / J). Inner coffin (anthropoid) and mummy cover of Sen-nedjem. Painted and varnished wood.

2005. (Show-case *). Square, level and plumb-rule. Wood. Tomb of Sen-nedjem.

3822. (Show-case *). Part of copy of the "Book of the Dead". Papyrus. Tomb of Maā-her-perā; found with the mummy.

* (Show-case D). Outer anthropoid coffin of Hat-āay, a scribe and overseer of the granaries of the "Temple of Aten". Black varnished wood decorated with gold leaf. Sheikh 'Abd el-Qurna. XVIIIth Dynasty.

3818. (Show-case C). Canopic chest of Maā-her-perā. Wood.

3822 B. (Show-case *). Another part of the "Book of the Dead" of Maā-her-perā.

3821. (Show-case B). Spare anthropoid coffin of Maā-her-perā. Wood and gold leaf.

West Wall :

3823 B. (Show-case A). Funerary provisions, such as meat, ducks, and pigeons, wrapped in linen and placed in boxes of wood. Tomb of Maā-her-perā.

3823 A. (Show-case H). Vases of various shapes. Pottery. Tomb of Maā-her-perā.

3823. (—). Canopic jars of Maā-her-perā. Alabaster.

West Entrance :

* South side. Five cubit measures of Sen-nefer. Wood. Deir el-Madīna. XIXth Dynasty.

* North side. Painted linen showing Sen-nefer (mentioned above) seated before a table of offerings.

North Wall :

3820. (Show-case G). Emblem of Osiris as the lord of the resurrection. This consists of a board bearing a piece of linen on which was drawn a figure of Osiris. The figure was covered with earth in which barley was sown and allowed to sprout. Tomb of Maā-her-perā.

3821 A. (Show-case F). Another spare anthropoid coffin of Maā-her-perā. Wood.

3822 D. E. (Show-case *). More parts of the "Book of the Dead" of Maā-her-perā.

2000. (Show-case N). Anthropoid coffin containing the mummy of Isis, the mother of Sen-nedjem. Painted and varnished wood.

2007. (Show-case M). Objects from the tomb of Sen-nedjem :-

3435, 3436. (Show-case M). *Ushebtî*-figures of Sen-nedjem. No. 3435 is in a model anthropoid coffin. Wood.

3455 to 3458. (Show-case M). Four model anthropoid coffins of Sen-nedjem. Wood.

5228. Box bearing the name of Khāy-bekhenet, a relative of Sen-nedjem. Wood.

ROOM No. 12 (Funerary Objects, Royal Tombs of XVIIIth Dynasty onwards). [I].

East Entrance :

* (Show-case M). Objects from the cache of queen Tiy, wife of Amen-hotep III, at Thebes :-

[39644]. (Show-case M). *Udjat*-eyes. Faience.

* (Show-case M). Amulets, of various materials; also a small model gilded mummy mask.

3785. (Show-case N). Box bearing the name of Rameses II. Wood and ivory.

3794 A. (Show-case N). Magnificent mirror-case of queen Hent-tau, decorated with the figure of a naked girl, etc. Inlaid wood. (Fig. 136).

* (Show-case N). Four vases of Seti II. Alabaster. XIXth Dynasty.

East Centre :

3000. (Show-case P). Part of the triumphal chariot of Thothmes IV. Exterior :- On the right, the king pursuing Asiatics, and on the left, pursuing negroes. Interior :- Overthrowing captives. Wood, with reliefs on gilded stucco. From the king's tomb at Thebes. XVIIIth Dynasty.

East Wall :

* (Show-case W). *Ushebtî*-figures of Amen-hotep II. Blue and black glazed faience. XVIIIth Dynasty.

* (Show-case W). *Ankh*-symbols of "life" belonging to the same king. Blue glazed faience.

* (Show-case W). Covers of Canopic jars. Painted limestone.

3783. (— *). Panel on which is a decree (in nice hieratic writing) of the god Amen, giving benefits in the other world to the princess Nesi-khensu and



Fig. 136.—Mirror-case of Queen Hent-tau.

prohibiting her from harming her surviving husband Pay-nedjem. Wood. XXIst Dynasty.

3736, 3738. (Show-cases *). Fragments of woven tapestry from the tomb of Thothmes IVth. One piece bears the name of Amen-hotep II, the predecessor of the former king. XVIIIth Dynasty.

* (Show-case F). "Life" symbols of Amen-hotep II; also bracelets. Blue glazed faience. XVIIIth Dynasty.

3764 D. (Show-case F). Two uræi, one of which, with wings and human head, represents Meres-ger, the goddess of the Qurna cemetery at Thebes. (See pl. XV, Fig. 85—statue of Amen-hotep II protected by the same goddess.) Painted wood. XVIIIth Dynasty.

* (Show-case F). Statues of Sekhmet, Anubis, Harpocrates, Osiris, Ptah, etc., of the time of Amen-hotep II. Black varnished wood.

South-west Centre :

* Canopic chest, reconstructed, of Amen-hotep II. Alabaster.

South Wall :

3766. (Show-case E). Statuettes of Amen-hotep II. Black varnished wood. XVIIIth Dynasty.

3766. F, G. (Show-case E). Figures of two panthers. From the holes existing in their backs it has been concluded that (like the panther figures Tut-anhk-amen, p. 146, No. 410) they once supported statues of the king (Amen-hotep II). Black varnished wood. XVIIIth Dynasty.

[24497, etc.]. (Show-case E). Models of partly-unrolled papyri, bearing the name of Amen-hotep II. Blue glazed faience.

* (Show-case Q). Boxes and vases of Amen-hotep II. Blue glazed faience.

3761. (Show-case D). Model of the head of a cow, natural size; compare this with the cow's head found in the tomb of Tut-anhk-amen (p. 146, No. 395). Painted wood. Tomb of Amen-hotep II.

* (Show-case R). Models of a chair, a bench, and the head of a bull. Wood. Amen-hotep II.

* (Show-case C). Objects from the tomb of Thothmes IV, such as royal statues of black varnished wood, boomerangs of blue glazed faience, etc. Thebes. XVIIIth Dynasty.

3734, 3735. (Show-case S). Models of papyrus rolls. Tomb of Thothmes IV. Blue glazed faience.

* (Show-case G). Statues, and models of panthers, etc. Black varnished wood. XVIIIth Dynasty.

* (Show-case A). Statues of various kinds; models of animals' heads for couches and of leopards; a figure of Anubis. Black varnished wood. (Compare

those found in the tomb of Tut-anhk-amen). Tomb of king Herun-m-heb. XIXth Dynasty.

West Entrance :

3834 A, B. Upper parts of two statues of king Herun-m-heb in ceremonial dress. (Compare the two statues of Tut-anhk-amen, p. 160, Fig. 112.) Wood.

West Centre :

* Canopic chest, reconstructed, of king Herun-m-heb. Alabaster.

South-west Centre :

3842. Offering table of king Herun-m-heb. This is in the shape of two lions bearing a table, with a vase at one end for the liquid which ran off the table. Alabaster.

West Wall :

3779. (Show-case L). Ceremonial wigs of priests. Human hair. XXIst Dynasty. [26239]. (Show-case L). Ushebtî-figures of the lady Nesi-khensu. XXIst Dynasty.

North Wall :

3792. (Show-case K). Box of queen Hatshepsut; re-used in later times. Inlaid wood. XVIIIth Dynasty.

[26255 A to D]. (Show-case K). Four canopic vases of queen Amasis-nefert-âri. Alabaster. XVIIIth Dynasty.

* (Show-case V). Vases of blue glazed faience, of the lady Nesi-khensu. XXIst Dynasty.

3786. (Show-case V). Goblets. Glass of various colours.

3782. (Show-case J). Ushebtî-box of wood and ushebtî-figurines of faience, of Pay-nedjem I. XXIst Dynasty.

* (Show-case U). Royal ushebtî-figures and fragments of same. Faience.

3780. (— I). Gazelle-shaped wooden coffin containing the mummy of a gazelle which was probably the pet of a princess of the XXIst Dynasty. Wood.

* (Show-case I). Dom-palm fruit, and other fruit, for funerary offerings.

3788. (—). Small model anthropoid coffin containing a human liver. Wood.

3776. (Show-case I). Mummy found in the coffin of princess Sat-âmen. XXIst Dynasty.

* (Show-case T). Royal ushebtî-figures belonging to queens Hent-tauï and Melhet-usekht, and to kings Rameses IV (XXth Dynasty), Nectanebus I and II (XXXth Dynasty). Faience, etc.

* (Show-case H). Statues of Osiris. Wood.
1207. (— *). Stand with four libation vases. Bronze.
* (— *). Pieces of linen, one with the figure of "Osiris, at the head of the Westerners". XXIst Dynasty.

The visitor having now completed his survey of the seven Rooms leading laterally out of the Westernmost Gallery may enter Hall No. 13, which lies to the east of Room No. 12 and to the south of Hall No. 8 (in the Centre of the second Tut-ānkh-āmen Gallery).

HALL No. 13 (Funerary Objects, Yua and Tuāu, and Tut-ānkh-āmen XVIIIth Dynasty).

This Hall contains two chariots of Tut-ānkh-āmen, the rest of the objects in it belonging to the Theban tomb of Yua and Tuāu, parents of queen Tiy, the wife of Amen-hotep III.

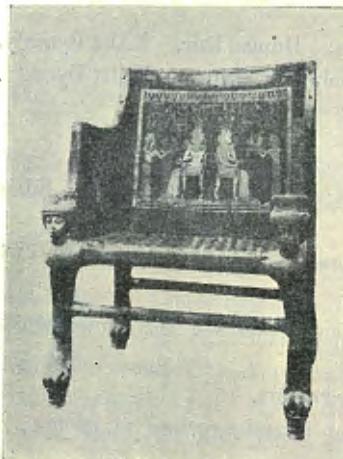


Fig. 137.
Armchair of princess Sat-āmen.

3638. (Show-case *). Twigs and leaves of the Persea tree.
3639. (— *). Bunch of onions.
3674. (— *). Armchair, perhaps belonging to Sat-āmen. On the back are a dancing Bes-figure and two hippopotami, and on each arm an ibex. Wood, decorated with gold.
3675. (Show-case *). Cushion found with No. 3674, above. Linen and pigeon-down.

North Centre (going from West to East) :

3673. (Show-case *). Armchair of princess Sat-āmen, the eldest daughter of Amen-hotep III and queen Tiy, and thus a grandchild of Yua and Tuāu. On the back is a scene, in duplicate, showing the princess receiving a gold collar "from the countries of the south". Wood, with decoration in gold. (Fig. 137).

3672. (Show-case *). Small armchair belonging to princess Sat-āmen. On the back we see queen Tiy sitting in a boat with a pet cat under her chair. In front of her stands Sat-āmen. Wood, with decoration in gold.

3680. (Show-case A). Bed, of wood with string mesh, and having panels in gilded gesso. On the frame are several gilded plaques, the one at each corner of the head end bearing a *udjat*-eye.
1701. (Show-case 115). Light chariot of Tut-ānkh-āmen. Wood, partly gilded. Wheels have leather tyres.
1324. (Show-case 114). Another chariot of Tut-ānkh-āmen. Wood, with decoration in gold.
3667. (Show-case E). Outermost anthropoid coffin of the high official Yua, the father of queen Tiy. Wood, black varnished and ornamented with gold.
3668. (Show-case F). Rectangular coffin of Yua, mounted on a sledge. This contained the anthropoid coffins of Yua. Wood, black varnished and ornamented with gold.

Centre (going from East to West) :

3666. (Show-case D). Second anthropoid coffin of Yua. Wood, with gold and silver decoration on gesso.
3669. (Show-case *). Innermost (anthropoid) coffin of Yua. On the breast portion is shown a vulture-goddess with outspread wings, below which is a figure of Nut with uplifted arms. Wood, covered with gilded gesso. Hieroglyphs are in glass of various colours.
3676. (Show-case H). Small light chariot perhaps belonging to the princess Sat-āmen. Wood, ornamented with gold. Leather tyres.
3677. (Show-case H). Toilet-box of Amen-hotep III. Wood, with decorations in blue faience and gold.
3694, 3695. (Show-case H). Chests for the Canopic jars of Yua (3694) and his wife Tuāu (3695). Wood, with decoration in gold.
3690 to 3693. (Show-case H). Canopic jars containing the viscerae of Tuāu. Alabaster.
3690 A to 3693 A. (Show-case H). Canopic jars of Yua. Alabaster.
3678. (Show-case *). Jewel-box of Amen-hotep III and queen Tiy. Wood, ornamented with blue glazed faience and gold.
3613. (Show-case K). Bed. Wood, with string mesh and panel of gilded gesso. It bears gilded plaques on the frame, two of which, at the head end, bear a *udjat*-eye.
3679. (Show-case L). Fine bed. Wood, painted to represent ebony with ivory panels, etc.
3663. (Show-case R). Model mirror. Wood; the handle is gilded.
3664. (— *). Handle of Hathor-headed sistrum (sacred rattle used in religious ceremonies); belonged to Tuāu. Wood, gilded.
3662. (Show-case R). Small vase of delicate work. Alabaster.

3636. (Show-case R). Amulets, such as scarabs, *djed*-emblems, etc. Glass, carnelian, and other stones.

3686 to 3689. (Show-case R). *On top shelves*. Imitation jars. Wood, painted to represent stone of various kinds.

3641. (Show-case R). Two *ushebtî*-figure boxes representing shrines supported on four legs. Painted wood.

3648. (Show-case R). Walking-sticks and whipstock of Yua. Wood, decorated with gold.

3660. (Show-case T). *Ushebtî*-figures of Yua and Tuâu. Various materials, some covered with gold and silver foil. Contained in No. 3641, above.

3635. (Show-case T). Miniature anthropoid coffin of Yua. Wood, varnished black and decorated with gold.

3645. (Show-case T). Models of two baskets or bags (in bronze) carried one at each end of a pole (wood).

3646. Models of bricklayer's moulds. Wood. These, together with No. 3645, belong to the *ushebtî*-figures.

South Side (going from West to East) :

3634. (Show-case Q). Part of the ceremonial wig of Yua. Human hair.

3651. (—). Wig-basket of Yua. Papyrus.

3637. (—). Sandals. Papyrus and grass, leather and gilded gesso.

3614, 3615. (Show-case G). Two "Osiris Beds". See p. 198 for a description of this class of object. Linen stretched on wood, with sprouting barley arranged in the form of Osiris.

3705. (Show-case P). Rectangular coffin of Tuâu, mounted on a sledge. This contained the anthropoid coffins of Tuâu. Wood, varnished black and ornamented with gold.

3704. (Show-case O). Second anthropoid coffin of Tuâu. Wood and gilded gesso.

3671. (— N). Innermost (anthropoid) coffin of Tuâu. Wood and gilded gesso.

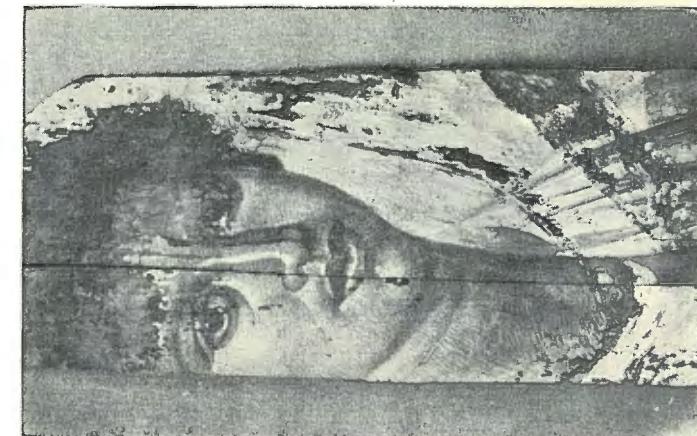
The visitor may now enter the seven Rooms leading laterally out of the Easternmost, or First Gallery of Tut-ānkh-āmen, taking the Rooms in the following order from north to south :— 14, 19, 24, 29, 34, 39, 44.

ROOM No. 14 (Funerary Objects, Græco-Roman Period). [O].

South Wall :

4260 to 4263. (Show-case I). Masks from Græco-Roman mummies. Plaster, linen, or papyrus covered with gesso. Meir. 1st Century A.D.

SOME "FAYUM PORTRAITS"—ROMAN PERIOD.



3350. (Show-case *). Mummy covered with gilt cartonnage, part of which consists of a collar with end-pieces in the shape of the head of a falcon. Saqqára.

4310, [33268]. (Show-cases J, K). The so-called "Fayûm portraits" which were placed over the faces of mummies in the IIInd Century A. D. Most of them are painted on wood, but one example ([33268]) is on linen. The colours were mixed with wax and probably applied to the wood with a warmed instrument, the marks of which are visible. In the case of the linen example, the paint probably contained another medium, and was applied with a brush. The art and style is non-Egyptian; it is purely Graeco-Roman. Some Jewish portraits have been found; these are now in certain museums in Europe.

4265. (Show-case L). Masks from mummies of women. Greek in style. Ist Century A. D.

East Wall :

* (Show-case M). Masks from mummies. Roman period.

4320. (— A). Two mummies with painted portraits. Roman period.

4311. (— A). Mummy of a woman. The Greek inscriptions on the outer bandages give her name as Artemidora. Fayûm. Ptolemaic.

East Centre :

[42952]. (Show-case G). Mummy of a woman with a mummy mask. Roman period.

North Wall :

4312. (Show-case B). Mummy (with face-portrait) of a small girl. Fayûm. IIInd Century A. D.

4313. (Show-case D). Mummy, with face-portrait on wood. Fayûm. Roman period.

* (Show-case E). Mummy of ordinary type, with gilded mask and painted cartonnage. Fayûm. Roman period.

* (Show-case F). Mummies with face-portraits and masks; also gilded mummy of a very small child. Roman period.

North-west Centre :

* Painted rectangular coffin, with vaulted cover, found in a tomb at el-Bagawat, Oasis of Khârga. The sandals of the feet of the deceased are represented at the foot end of the coffin; the head end is in the form of a door, which could be opened so that one could view the face of the mummy. Egyptian gods are very crudely represented on the coffin. Wood. IVth Century A. D.

West Wall :

- * (Show-case H—north side). Cartonnages from mummies. Græco-Roman period. Akhmîm, Abuśir el-Meleq, etc.
- * (Show-case *). Various objects found with the two IVth Century A. D. coffins exhibited in the North-west and South-east Centres of the Room.
- * (Show-case H—south side). Masks from mummies. Roman period.

West Centre :

4276. (Show-case *). Mask. Painted and decorated in gold. Meir. Ptolemaic period.

South-east Centre :

- * Plain rectangular coffin from el-Bagawat. At the head end is a cornice of uræi. Wood. IVth Century A. D.

ROOM No. 19 (Divinities, etc.). [P].

East Entrance :

[49164, 49169]. (Show-case S). Statues of Osiris, the judge of the dead. Wood, black varnished.

[45734]. (Show-case S). Frieze of uræi. Bronze. Dendera. XXth Dynasty.

East Wall :

- * (Show-case A). Figurines of cats; these were sacred to the goddess Ubastet, whose centre of worship was at Bubastis. Bronze.
- * (Show-case A). Statues of Ubastet, cat-headed. Blue glazed faience.
- * (— R). Miniature models of thrones. Bronze. Late period. One of these thrones, supported by two lions, is a gift of H. M. King Farouk I.
- * (Show-case R). Incense burners with long handles. Bronze.
- [48099]. (Show-case R). Magical balls containing hair. Mud. XVIIIth Dynasty.

South-east Corner :

[38234]. Statue of Osiris. Red pottery. Medinet Habu. c. XXVIth Dynasty (?).

South Wall :

- * (Show-case Q). Figures of falcons, sacred to Horus. Bronze, etc. Late period.
- * (Show-case Q). Figures of Harpocrates, *i. e.*, Her-pa-cherd, or "Horus-the-Child". The god is generally represented as putting a finger to his mouth and with a lock of hair hanging down from one side of his head. Several groups which typify the birth of the god show him as a child coming out from an open

lotus-flower on a long stem. Bronze. Such representations have also been found in Palestine (Samaria) and Northern Mesopotamia (Arslan Tash).

- * (Show-case Q). Models of composite crowns, and parts of same. Bronze.
- 4727, 4730. (Show-case Q). Stelæ of "Horus upon the Crocodiles", sometimes called "Cippi of Horus". These stelæ protected the owner against all evil creatures such as crocodiles, serpents, and scorpions. Various stones.
- * (Show-case P). Amulets representing Harpocrates, winged Bes-gods, and the horizon. Different materials.

- * (Show-case O). Figures of Isis who is represented sometimes as suckling Horus, and sometimes as standing with various emblems on her head. Bronze, stone, etc.

4697. (Show-case O). Breast-plate bearing the head of Isis. Bronze.

4698. (—). A *menat*-emblem on which is represented Isis suckling Horus. Bronze.

4703, etc. (Show-case O). Various figurines, including those of crocodiles (representing the god Sebek), hippopotami (the goddess Thoueris, or the god Seth) and tortoises. Faience and stone.

- * (Show-case O). Emblems detached from statues, such as the horns of a cow (= Hathor) with solar disk, and so on. Bronze.

- * (Show-case N). Various amulets consisting of triads of Harpocrates, Isis and Nephthys, etc. Faience and stone.

- * (Show-case M). Statues of Osiris. Stone and bronze.

4680. (—). Figure representing Osiris beginning his resurrection (?). The god is in the form of a mummy, lying on his stomach, his head uplifted. Light coloured stone. XXVIth Dynasty.

- * (Show-case M). Various objects, such as composite crowns of bronze, etc.; Osiris amulets of bronze; and wooden labels, painted and inscribed, showing Anubis on his shrine with the flagellum on his back.

- * (Show-case L). Amulets of Osiris and the four gods of embalmment, etc. Faience and bronze.

[39220]. Group representing the triad Osiris, Isis and Nephthys. Made for the man Her-m-heb, son of Paf-tau-[m]-ā[ui]-pep, "His-breath-is-[in]-the-hand[s]-of-[king]-Phiops". Dark schist. Saqqâra. c. XXVIth Dynasty.

- * (Show-case K). Figures of Osiris, standing, and holding his usual emblems, the crook and flagellum. Also parts of the *atef*-crown of Osiris. Bronze, etc.

West Wall :

- * Model of head of the jackal-god Anubis, larger than life size. Inlaid eyes. Wood.
- * (Show-case J). Stelæ, painted and engraved, mostly dedicated to Egyptian and Canaanite deities. Limestone.

4658. (Show-case J). Stela showing the Canaanite warrior-god Reshpu (Resheph).
Memphis. Limestone.

4659. (Show-case J). Two stelæ showing the Canaanite goddess Qedesh. She is



Fig. 138.—Two stelæ of the Canaanite goddess Qedesh.

a form of Ashtoreth, "The-Lady-of-Heaven". The goddess is naked and stands upon a walking lion. Limestone. (Fig. 138).

4495. (Show-case J). Stela with a scene showing the bull-god Apis being transported to his tomb on a boat mounted on eight wooden wheels. Kom el-Fakhri. XXVIth Dynasty.

West Entrance :

4750, [60273]. Two stelæ or "Cippi of Horus" showing the god standing on crocodiles. See p. 209. Serpentine and limestone.

West Wall :

* (Show-case I). Figures of ichneumons, serpents and crocodiles. The crocodile was worshipped in the Fayūm. Stone and bronze.

North Wall :

* (Show-case H). Various figurines, including those of Bes, Anubis, Horus, and jackals; sometimes Bes is mounted on a lotiform column. Bronze and faience.

* (Show-case H). *Sistra* of Hathor, consisting of the head of the goddess surrounded by a chapel, the whole fixed to a column-shaped handle. Faience.

[38970]. (Show-case H). Figurine of a goddess with a fish on her head. She is Hat-mehit, the fish-goddess of the Mendesian nome. Bronze.

* (Show-case G). Amulets and figurines of Anubis, Bes and so on. Faience, etc.

* (Show-case F). Figures of baboons representing the god Thoth. Stone and faience.

4535. (Show-case F). Amulets representing two baboons wearing lunar disks on their heads and seated in a boat. Faience.

* (Show-case F). Amulets emblematic of the goddess Neith (two bows tied in a package); also ibises representing Thoth. Faience.

* (Show-case *). Figurines of the dwarf-god Ptah-seker-Osiris, Thoth, etc. Faience.

4496. (Show-case D). Stela dedicated to the god "Apis, the son of Osiris". Limestone. Serapeum, Saqqâra. Dated in the reign of king Necho II. XXVIth Dynasty.

* (Show-case D). Figures of the god Ptah. Stone, etc.

[959]. (—). Figure of Ptah who is here called the "creator of heaven, the earth, the waters and the hills". Schist; the face is gilded.

4482. (Show-case D). Figure of Ptah. Blue glazed faience.

4490. (—). Figure of the Apis bull. Bronze.

4492. (—). A kneeling statue of Apis. Bronze. Serapeum. c. XXVIth Dynasty.

* (Show-case C). Figurines of the ithyphallic god Min and the hippopotamus goddess Thoueris. (See p. 129, fig. 96). Faience.

* (Show-case B). Figures of various gods, such as Åmen, Åpet-uret (a hippopotamus goddess), Nefer-åtem, etc. Bronze and stone.

4434 to 4436. (Show-case B). Models of feathers, ram's horns, etc., all from statues of Åmen. Bronze.

* (Show-case B). Amulets of lions (sometimes double—the *hnenes*-amulet). Faience.

4237. (Show-case B). Amulet of seated female sphinx. Blue glazed faience. Graeco-Roman.

4442, 4443, 4445 to 4449. (Show-case B). Amulets of the ram (4442), ram's head (3), elephant (5), swine (6), lioness-headed goddess suckling a lion-headed child (7), Isis (?) suckling Horus (8), and Åmen, in the form of a ram with the solar disk (9). Faience.

Centre :

4754. (Show-case *). "Cippus of Horus". See p. 209. Serpentine. (Fig. 139).
 4656. (— S). Figure of ichneumon on the top of a column. Bronze. Sais.

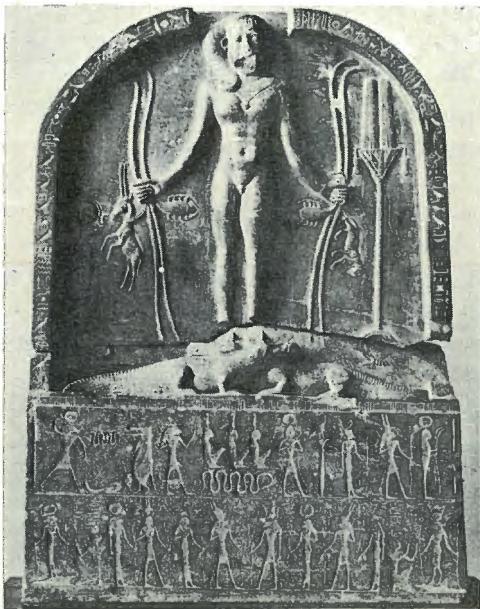


Fig. 139.—Cippus of Horus.

4491. (Show-case S). Figure of Apis bull. On the stand is an inscription in hieroglyphs and Carian. Bronze. Serapeum. XXVIth Dynasty.
 4486. (Show-case S). Figure of Sekhmet, lioness-headed. Bronze.
 4510. (—). Figure of Baboon seated on a pedestal with steps in front. Emblem of Thoth. Bronze.
 4521. (Show-case S). Figure of lunar deity; his name is Osiris-Āāh-Djehuty. Note the disk on his head. Bronze.
 4517. (Show-case S). Figure of Imhotep, the god of medicine. Bronze, inlaid with gold. (See p. 6, fig. 4).
 4600. (Show-case T). Figure of Nile god. Serapeum. Bronze. c. XXVIth Dynasty.
 4512. (Show-case T). Figure of Thoth, ibis-headed. In his beak is Maāt, the goddess of truth. Bronze.
 4725. (Show-case T). Figure of Osiris, with Isis and Horus. Bronze. Serapeum. c. XXVIth Dynasty.

4689. (Show-case T). Figure of Isis with outstretched protecting wings. Bronze.
 4415. (—). Figure of Mut, before whom is the tiny kneeling figure of a man. Bronze. Serapeum. c. XXVIth Dynasty.
 4613. (Show-case T). Figure of Serqet in the form of a human-headed scorpion. Bronze.
 4411. (Show-case T). Figure of Āmen in the form of Bes as a warrior. Bronze.
 4429. (—). Figure of Nefer-ātem, the son of Ptah and Sekhmet. Bronze. Serapeum. c. XXVIth Dynasty.
 4515. (Show-case T). Group showing Horus and Thoth purifying a kneeling person. Bronze. Serapeum. c. XXVIth Dynasty.
 4691. (Show-case T). Triad of Osiris, Isis and Nephthys. Bronze. Serapeum. c. XXVIth Dynasty.
 4425. (Show-case T). Figure of Āmen with two heads, namely, the head of a ram and that of a jackal. Bronze.
 4602. (Show-case T). Planet-god, bearded, with five-pointed star, etc., on his head. Serapeum. Bronze. c. XXVIth Dynasty.
 6076. (Show-case U). Objects from the Dendera temple, including a man-headed sphinx, a large hollow falcon which contained the mummy of a bird, amulets, etc. Various materials. 1st Century B. C.
 4752. Statue of the famous priest Djed-her, with plinth below. This priest was skilled in the art of curing scorpion-stings, snake-bites, etc. When a person had been stung, all that was necessary for him to do was to pour water over the statue and then to scoop up and drink that part of it which had run into the depression in the plinth. Dark grey granite. Tell Atrib (Athribis). Time of Philip, for whom Ptolemy I acted as satrap. c. 323 B. C.

ROOM No. 24 (Sculptors' Models, Ostraca and Papyri). [Q].

This room mostly contains sculptors' models, of various stones; limestone *ostraca*; and papyri. An *ostracon* (Greek for "oyster-shell") is a flat stone or piece of pot-sherd, etc., on which inscriptions or drawings were made. It was frequently used in place of papyrus, which was of course an expensive material. The inscriptions are generally Egyptian, Greek, Coptic and sometimes Aramaic, while the drawings are usually rough drafts. The *ostraca* exhibited date onwards from the early Middle Kingdom; only the most important of the series are described here, and they are all of limestone.

East Entrance :

4374. (Show-case *). *Ostracon*. Sketch-plan of one of the royal tombs in the Valley of kings at Thebes. The plan shows the various chambers, etc.; the doors are indicated in a horizontal plane. Found in the tomb of Rameses IX,

Nefer-ka-Rā at Thebes. XXth Dynasty. Note :- The plan reminds one of the plan of another tomb (of Rameses IV) shown on a papyrus in Turin. Limestone. (Fig. 140).

4370. (Show-case *). Fragment of painting from the palace of Akhenaten at Tell el-Amārنا. Limestone. XVIIIth Dynasty.

* Above Show-cases. Funerary papyri, illustrated with vignettes.

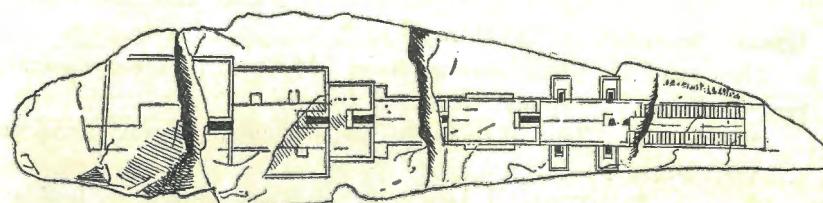


Fig. 140.—*Ostracon* bearing sketch-plan of a royal tomb.

East Wall :

* (Show-case A). Sculptors' models, finished and unfinished. Mostly of the heads of kings. Limestone.

4801. (Show-case A). Sculptor's model showing an unfinished head in section. Limestone.

[67907, 67908]. Two fine reliefs showing a man carrying a child. Limestone. Presented by H. M. King Fu'ad I.

* (Show-case B). Sculptors' models showing heads and reliefs, some of which are painted. Limestone.

North Wall :

[43659]. (Show-case 19). *Ostracon*. Beautiful figure of the god Seth, seated.

* (Show-case 18). Series of *ostraca*, some coloured. Deir el-Madina. These are :-

6236. (Show-case 18). A monkey eating.

6237. (—). A man with a curved stick walking in front of a bull.

6238. (—). A lion biting off the head of a captive Nubian.

6239. (—). A cat holding a basket and a stick, and driving along a flock of geese. Note the eggs in the dish.

6240. (Show-case 18). Two monkeys climbing a date-palm tree.

6241. (—). A hyena and a crocodile contending for a fish.

6242. (—). A hunting scene showing a lion, a dog, antelopes, etc.

4790. (— 16). *Ostracon*. Sketch of the head of one of the funerary priests of Rameses IV (so Maspero). The draft is red corrected in black. XXth Dynasty.

4789. (Show-case 15). *Ostracon*. A nicely executed head of a king wearing a crown. Black draft.

4786. (Over Show-case 15). *Ostracon*. Two negroes and a gazelle (?).

* (Show-case 14). *Ostracon*. This interesting object shows a mathematical curve-line with indications of the co-ordinates. The measurements (vertical) are given in cubits, palms and fingers—according to which the co-ordinates have been made. It is important to note that the curve approximates that of a vaulted building of the IIIrd Dynasty near where the *ostracon* was found. IIIrd Dynasty.

[51936]. (Show-case 14). *Ostracon*. This shows a sketch-plan of an auxiliary chamber of a royal tomb. Compare No. 4371, East Entrance.

4784. (Over Show-case 14). *Ostracon*. Rameses IV in his chariot, holding prisoners of war.

4781. (Over Show-case 13). *Ostracon*. Rameses IV offering to the god Min.

4785. (Show-case 13). *Ostracon*. Two wrestling soldiers. XXth Dynasty.

4782. (Over Show-case 13). *Ostracon*. King in a chariot drawn by horses.

4783. (Show-case 12). *Ostracon*. Bow-and-arrow fight between king and queen in chariots. In the lower register are some fighting men.

4780. (Over Show-case 12). *Ostracon*. Rameses IV holding two prisoners. In his right hand is an axe shaped like the sign for "god" (*neter*).

Upper part of North Wall :

4762. Copy of the "Book of the Dead" of queen Aset-m-akhbāt. Papyrus. XXIst Dynasty.

West Wall :

* (Show-case C). Sculptors' models including heads of creatures such as the crocodile, lion, baboon and cat. Also Apis bulls in relief. Limestone.

* (Two Show-cases *). *Either side of west entrance*. More sculptors' models showing birds, an owl, a quail-chick, soul-birds, a nice relief of goose, etc. Also unfinished statuettes from Saqqāra with details in ink to guide the sculptor. An interesting object is a scene portraying a woman giving birth to a child, in which she is assisted by two cow-headed goddesses (= Hathor). Limestone, etc.

* (Show-case D). Still more sculptors' models, showing heads and feet of human beings, also lions and rams. Limestone, etc.

South Wall :

* (Over Show-case 10). *Ostracon*. Figure of the Canaanite god Reshpū (Resheph). Tomb of Rameses VI. XXth Dynasty.

* (Over Show-case 10). *Ostracon*. Adoration of the god Amen by an official.

4777. (Over Show-case 6). *Ostracon*. Hathor in the form of cow. Tomb of Rameses VI.

4776. (Over Show-case 6). *Ostracon*. Winged female sphinx wearing a crown. Tomb of Rameses VI.

4775. (Over Show-case 6). *Ostracon*. Jackals. Tomb of Rameses VI.

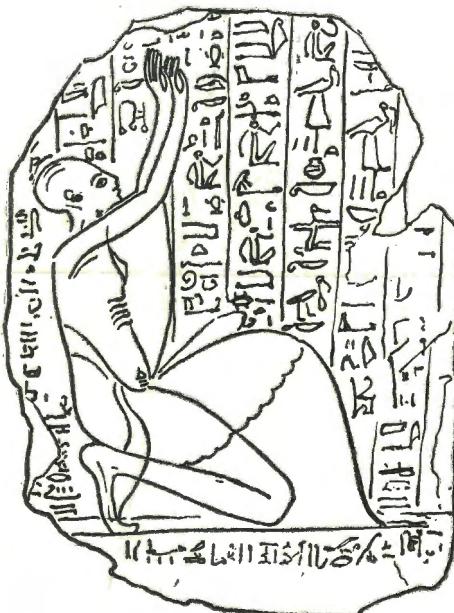


Fig. 141.—*Ostracon*: kneeling scribe in attitude of prayer.



Fig. 142.—*Ostracon*: Figure of a king with proportions marked on the body.

4774. (Show-case 6). *Ostracon*. A lion and a fantastic animal. Tomb of Rameses VI.

4773. (Show-case 5). *Ostracon*. Kneeling figure; the sketch mentions the "draughtsman Rā-nefer".

4772. (Show-case 5). *Ostracon*. Two Nile-gods.

4770. (Show-case 4). *Ostracon*. The god Khensu. Tomb of Rameses VI.

4771. (Over Show-case 4). *Ostracon*. The god Osiris, with the creature who devoured the evil dead in front of him.

4768. (Show-case 3). *Ostracon*. Princess in a long transparent garment.

4767. (Over Show-case 3). *Ostracon*. Kneeling scribe in attitude of prayer. (Fig. 141).

4766. (Show-case 2). *Ostracon*. The king in attitude of prayer. This object is interesting on account of the fact that it has details of proportions marked on it by the draughtsman. (Fig. 142).

* (Show-case 1). *Ostraca*. Horses, a baboon, a harpist, etc. Tomb of Rameses VI.

Upper part of South Wall:

4761. Copy of the "Book of the Dead" of the priest-king Pay-nedjem I. Papyrus. XXIst Dynasty.

ROOM No. 29 (Papyri, Other Writing Materials, and Writing Implements). [S].

East Centre:

(Show-case *). Various specimens of writing materials, such as :-

* (—). A blank roll of ancient Egyptian papyrus.

2504. (—). A blank sheet of papyrus recently made in Cairo; this shows the original colour of the material. Exhibited in the case over the end of No. 2500, above.

2502. (Show-case *). Reeds (*juncus maritimus*) used for writing, drawing and painting.

2503. (Show-case *). Grinders for the ink used in writing. Stone.

* (—). Palettes of wood and stone; also a reed tube (usually tied to the palette) for holding the writing reeds. The hieroglyph for "scribe" consists of a palette, a writing reed and an ink pot:

Centre-North Side:

2509. (Show-cases 27-26). Coptic religious manuscripts. Papyrus, vellum and paper.

2508. (Show-case 25). Aramaic papyri made by a colony of Jewish mercenaries at Elephantine. Left : A deed of conveyance of Yedoniah, son of Hosea, dated in the eighth year of Darius II, 416 B. C. Right : Document referring to the division of property after a divorce, dated in the twenty-fifth year of Artaxerxes, 441 B. C. Old Persian period.

2507. (Show-cases 24-22). Documents on various subjects, in Greek. Papyrus and vellum.

2507 A. (Show-cases 21-19). Specimens of the famous Zenon Papyri, written in Greek. Zenon was an official attached to Apollonios, the Economic Minister of Ptolemy II; he managed a great estate in the Fayûm and travelled on business in Palestine and Syria. IIIrd Century B. C.

West Centre:

2506 B. (Show-case 17). A demotic marriage contract between Imhotep and the lady Tahatre, attested by sixteen witnesses. Papyrus. 231 B. C.

Centre-South Side :

4330. (Show-case 40). Shoulder-blade of a camel with Coptic writing in black.
 2541. (Show-cases 38-34). *Ostraca*. Hieratic and Coptic. Limestone. Thebes XVIIIth Dynasty onwards.
 2540. (Show-cases 33-30). *Ostraca*. Hieratic, Greek and Coptic. Pottery. XIth Dynasty onwards.

North Wall :

2505. (Show-cases 1-11). Hieratic papyri arranged in chronological order. Vth Dynasty onwards.



Fig. 143.—Part of a papyrus showing Osiris presiding at the trial of the heart.

* (Over Show-case 51). Funerary papyrus of the priest Zoser, son of Herankh, showing the Judgment of the Heart. Osiris is seen presiding at the trial, at which the fortytwo assessors are attending. The deceased is introduced to Osiris by Maat, the goddess of truth, who has no face; the emblem of "truth" (an ostrich-feather) is fixed in her headdress. Ptolemaic period. (Fig. 143).

South Wall :

* (Show-cases 41-55). Funerary papyri, with painted vignettes.

Upper Part of South Wall :

2512. Funerary papyri containing parts of the "Book of the Dead". XVIIIth Dynasty onwards.

East Wall :

4875. Papyrus referring to the geography of the Fayûm, including Lake Mœris. Note the crocodiles, and the fishes in the water. Deir el-Medîna. Ptolemaic period.

ROOM No. 34 (Objects of the Household, of Crafts, Music, etc.). [U].

East Entrance :

4952. Lock in the form of a lion, with part of chain attached. It bears the name of king Hophra (Apries). Bronze. XXVIth Dynasty.
 * Chisels, etc. Bronze.

East Centre :

5266. (Show-case S). Toilet spoon with the bowl in the form of a cartouche emerging from a lotus. Wood.
 [18573]. (Show-case S). Toilet spoon with Hathor-head inside the bowl. Wood.
 5289. (Show-case S). Toilet spoon representing a dog with a fish in his mouth. Wood.
 5261. (Show-case S). Perfume box, representing a swimming woman holding a goose. Wood. (Pl. XXI).
 5320. (Show-case S). Perfume box, representing a calf lying down. Wood. New Kingdom.
 5291. (Show-case S). Perfume box, representing a bald slave carrying a jar. Wood. (Pl. XXI).

East Wall :

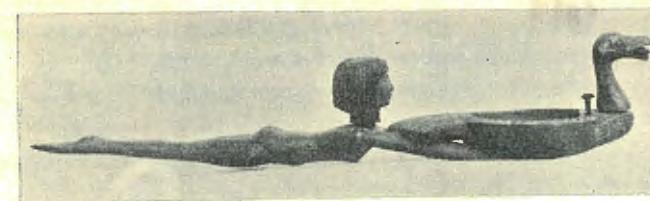
(Show-case N). Architectural models, as follows, mostly of the Ptolemaic period :—
 5104 to 5140. (Show-case N). Models of columns and capitals. Limestone.
 5103. (Show-case N). Model of a stairway. Limestone.
 5102. (—). Model of a door. Wood.
 5117. (—). Plaques showing Asiatic and negro captives from the Palace of Rameses III at Medînet Habu. Coloured faience. XXth Dynasty.
 5127. (Show-case N). Similar plaques from Tell el-Yahûdiya (called *Leontopolis* by Flavius), where, about 170 B. C., the Palestinian Jewish high-priest Onias, after obtaining the permission of Ptolemy VI. Philometor, erected a temple

according to the model of the Temple of Solomon (called "Beit-Khonia", from "Onias"). This temple was built with stones from the neighbouring palace of Rameses III.

5128. (Show-case N). Plaque similar to No. 5117, above. Coptos.
 5144. (—). Cartouches of Rameses III. Coloured faience. Tell el-Yahûdiya. XXth Dynasty.
 5145. (Show-case N). Frieze of lotus flowers from the palace of Rameses III. Coloured faience. Tell el-Yahûdiya. XXth Dynasty.
 5129. (Show-case N). Plaque similar to No. 5117, above. Medinet Habu. XXth Dynasty.
 5144. (Show-case A). Model of a pyramid dedicated to a scribe of the treasury of the temple of Amén called Kener. Blue faience. Qurna. XVIIIth Dynasty.
 * (Show-case A). Model of a tower; perhaps some kind of votive offering for holding a lamp. Limestone. Graeco-Roman period.
 5125. (Show-case A). Friezes of *rekhâlu*-birds (birds of "knowledge" symbolizing human beings). Coloured faience. Medinet Habu. XXth Dynasty.

North Wall :

5160. (Show-case B). Door of a tomb. Wattle (midribs of palm-branches and mud). Note the crude wooden bolt. Meir. XIIth Dynasty.
 * (Show-case B). Masons' implements, such as a bronze trowel, wooden mallets and squares, and hammers of stone with wood handles. Also part of a hieroglyphic text engraved on a fragment of silex (rare).
 5135. (Show-case *). Disks in the form of rosettes which decorated the walls of the temple of Rameses III. Faience. Tell el-Yahûdiya. XXth Dynasty.
 5216. (Show-case C). Axe-heads. Bronze.
 [66304]. (Show-case C). Butcher's knife. Bronze. XVIIIth Dynasty.
 5207. (Show-case C). Razors. Bronze.
 6230. (—). Razor of bronze with wooden handle. Perfect condition.
 * (—). Blades of knives. Bronze.
 [920]. (—). Figure of couchant lion. Bronze. Ptolemaic.
 * (—). Sphinxes; and parts of door-angles, etc. Bronze.
 [464]. (— *). Part of wall-top decoration. Coloured faience. Palace of Rameses III. Tell el-Yahûdiya. XXth Dynasty.
 5210. (Show-case D). Tweezers. Bronze.
 * (—). Adzes of bronze and wood; door-locks (in the form of a heavy bronze lion); bronze needles; knife-sharpening stones; also stone legs from furniture.
 * (Show-case *). Statuettes of musicians playing the harp, etc. Stone and faience.



Toilet spoons and perfume boxes. Carved Wood.

[463]. (Show-case *) . Another object similar to No. 464, above.

5374. (— E). Reed flute. Double.

5375. (—). Reed flute. Single.

2826, etc. (Show-case E). Cymbals. Bronze.

[28488], etc. (Show-case E). *Sistra* (sacred rattles). Bronze.

5377. (Show-case E). Drum, barrel-shaped. Bronze. Ends missing. XVIIIth Dynasty.

6262. (Show-case E). Lute, of wood and leather, with plectrum and remains of the gut strings. XVIIIth Dynasty.

5326, 5327. (Show-case E). Round pieces of nicely decorated and coloured parchment which once covered tambourines.

6260. (Show-case E). Tambourine. Wood and parchment. XVIIIth Dynasty.

5365. (—). Lyre. Wood. Meir. XIIth Dynasty.

6234. (—). Lute with sound-box made out of a tortoise-shell (carapace) covered with leather. Note the plectrum.

* (Show-case E). Harps of wood; and bronze bells.

North-west Centre :

* (Show-case T). Household objects, such as a winnowing-fork, a spindle, and a toilet-box, all of wood, and also a brush. Kôm Aushim. Early IIInd to early IVth Century A. D.

West Wall :

* (Show-case F). Hair-combs, of wood and bone: also perfume-boxes and *kohl* (eye-paint) boxes of wood.

5323. (Show-case F). Figurine showing a kneeling man holding a pot for eye-paint. Wood. Thebes. XVIIIth Dynasty.

* (Show-case F). Handle of flagellum. Wood.

6231. (— G). Mirror of bronze with wooden handle.

* (—). Different mirrors. Bronze.

West Centre :

6098. (Show-case R). Castanets. Ivory.

6157. (—). Castanets (?). Ivory. Cemetery at Tura. Ist Dynasty.

West Entrance :

4270. (Show-case C). Votive shield. Wood covered with leather. Philadelphia, in the Fayûm. Roman period.

* (Show-case O). Parts of doors, such as angles, etc. Bronze.

West Wall :

- * (Show-case H). Mirrors of bronze; also wood and ivory handles of other mirrors. One handle represents the god Bes (1383).
- * (Show-case I). Gaming-boards, draughtsmen and dice. Wood, faience, limestone, etc.
- * (Show-case I). Dolls of wood; balls of faience; and spinning-tops of faience and wood.

South-west Corner of Room :

5430. Side of a sledge which transported the coffin of Rameses V to his tomb. Wood. XXth Dynasty.

South-west Centre :

6136 B. (Show-case P). Fragments of coloured faience inlay and their pottery moulds. Palaces of Rameses II and his successors. Qantir, in the Delta. XIXth to XXth Dynasties.

South Wall :

6100 A. (Show-case J). Daggers and lance-heads of bronze; also curved and straight sticks, and shield-handles of wood.
[27388]. (Show-case J). Bifurcated sceptre-ends. Bronze.
6032. Weight. It weighs 138 kgs. Limestone. Fayûm.
6100 B. (Show-case K). Bows of wood; cane arrows; bronze arrow-tips; and axes of various shapes made of bronze with wood handles.
5460. Large sledge used to convey a funerary boat from the Nile to one of the pyramids of Dahshûr. Wood. Middle Kingdom.
* (Show-case L). Spindles and frames for weaving; also hoes. Wood.
6136 D. (Show-case U). Various objects (including model of a horse's head) from the palace of Rameses II. Coloured faience. Qantir. XIXth Dynasty.
5510. (Show-case M). Vase inscribed with the name of Thothmes III and with details of the capacity of the vessel, namely, 21 *henu* ("*hin*"). The "*hin*" was about 0.46 litre. Alabaster. Saqqâra. XVIIIth Dynasty.
5512. (Show-case M). Weight in the form of a calf's head. The inscription mentions the name of Seti I and says the object weighs 300 *deben*. A *deben* was about 91 grammes. Grey granite. Saqqâra. XIXth Dynasty.
5500. (Show-case M). Small weights. Various stones.
5519. (—). Part of a cubit measure marked with astronomical details. The average length of the cubit was 0 m. 523 (= 20.6 inches); it was divided

into seven "palms", which in turn were divided into four "fingers". Schist. Sais. XXVIIth Dynasty.

5513, 5514. (Show-case M). Measures for liquids, with divisions of the *henu* marked as small as 1/128. Silver and bronze. XVIIth Dynasty.
5520. (Show-case M). Weight of 60 *deben* (see No. 5512 above). Grey granite. Memphis.
5522. (Show-case M). Small balance used by a goldsmith. Bronze.

South-east Centre :

6136 A. (Show-case O). Fragments of faience inlay; also pottery moulds bearing names of various Ramesside kings. Qantir. XIXth Dynasty onwards.

ROOM No. 39 (Smaller Objects, Graeco-Roman Period). [V].

East Entrance :

- * (North Show-case). Heads of statuettes. Limestone and faience. Also remarkable model of the head of a priest, in Graeco-Egyptian style. Limestone. Tebtynis, in the Fayûm.
- * (South Show-case). Animal figurines (apes, etc.). Terracotta and limestone.

East Wall :

6110. (Show-case L). Mummy labels with Greek inscriptions. Wood. Also waxed tablets for writing on with a stylus.
* (Show-case A). Moulds; Rhodian and other winejar-handles with inscriptions. Pottery.

North Wall :

- * (Show-case B). Mirrors, lamps, and small altars. Bronze.
- * (— *). Small figurines. Bronze.
- 6101. (— C). Fragments of Greek pottery. Naucratis, etc. IVth or Vth Century A. D.
- * (Show-case P). Vases and parts of furniture. Bronze.
- 6102. (— D). Painted imported Greek pottery. Statuettes of gods and persons; also heads of persons, chiefly from Memphis and the Fayûm. (The imported vases came from the Greek Archipelago and Cyrenaica). Terracotta.
* (Show-case *). Heads of persons (models) and statuettes. Terracotta.
- 6103. (— E). Statuettes. Many of them represent Isis, Serapis, and Harpocrates. Also human caricatures (heads); masks; and figures of Bes. Terracotta.

West Wall (south) :

* (Show-case *). Figurines portraying the elephant, camel, gazelle, dog, ape, cat and rooster. Terracotta.

[67913]. (Show-case *). A fine head of Medusa in mosaic. The coloured stone tesserae are very small.

South Wall :

6107. (Show-case I). Lamps, some of which have heads representing negroes, etc. Terracotta.

* (Show-case *). Statuettes. Faience.

6105. (— H). Glass objects, such as bottles, bowls, plates, etc. North of the Fayûm. IIIrd or IVth Century A.D.

* (Show-case Q). Dishes, pots, etc. Bronze.

* (— J). Glazed ware of various types.

* (— *). Statuettes, among which are a nice gladiator and a Hercules. Bronze.

6109. (Show-case K). Bowls, jugs, handles of vessels, etc. Bronze.

Centre (from East to West) :

6111. (Show-case M). Statuettes of gods, men, horses, etc. Bronze.

6250. (— *). Statue of the young god Apollo (or perhaps Dionysos), which decorated the hall of a public bath in the Delta. Sakha (Xoïs). Ist or IIInd Century A.D.

6112. (Show-case N). Vases, bottles, amphoræ, bowls, dishes, etc. Glass.

* (— O). Statuettes, including those of Harpocrates, a very aged woman, a warrior on a horse, etc. Terracotta.

ROOM No. 44 (Smaller Objects, Coptic Period). [X].

West Centre :

* (Show-case *). Various carved ivory objects, including a beautiful box.

South Wall :

4121. (Show-case K). Caricature (from a mural painting) showing a deputation of three rats being received by a cat. Bâwît. Note :- At this place was the Coptic monastery of Apa Apollo.

5800. (Show-case L). Two tapestry panels showing a king or a dancer flanked by small dancers. Coptic period.

North Wall :

5770, 5771. (Show-case E). Two large keys from the White Monastery near Sôhâg. Bronze. Coptic Period.

* (Show-case D). Bowls with Kûfic inscriptions. Bronze. Islamic period. In addition to the above, the Room also contains some important objects of glass and bronze; carved wooden freizes (forerunners of Islamic art in Egypt); cloths with embroidered designs in nice colours; pottery jars, vases, dishes, lamps, seals and seal-impressions (some of mud); Church paintings, etc. Certain combs in ivory and wood are interesting.

The visitor may now inspect the Eastern and Western Corridors on the Upper Floor which lie to the east and west, respectively, of the two series of seven Rooms just described.

EASTERN CORRIDOR (going northwards); Corridors Nos. 44, 39, 34, 29, 24, 19, 14.

CORRIDOR No. 44.

Centre :

* (Show-case V). Fine collection of coloured glass objects from Tell el-Yahû-diya, Tell el-Amârنا, etc.

5151. (Show-case V). Lid of perfume-box in shape of the capital of a column. Two different bluish-green shades. Late period.

5148. (Show-case V). Rosettes and flowers. Glazed pottery.

* (—). Models of human members; bunches of grapes; and hieroglyphs. Glazed pottery and faience.

East Wall :

6093 D. (Show-cases O, P, Q). Linen sheets, etc., found in coffins of the priests and priestesses of Amen at Thebes. XXIst Dynasty.

* (Show-case F). Linen sheets, etc., from the mummy of a priestess of Hathor. XIth Dynasty.

CORRIDOR No. 39.

East Wall :

* (Show-case D). More linen from the abovementioned priestess of Hathor.

* (— A). Sandals. Wood, etc.

* (— *). Jars of pottery suspended by means of string network.

6093 C. (— / B). More linen from the abovementioned priests and priestesses of Amen.

CORRIDOR No. 34.

East Wall :

6093 B. (Show-cases K, L, M, N). Linen sheets, etc., of Sa-aa. XVIIIth Dynasty.
[55520]. (Show-case *). Latrine-seat. Limestone. Tell el-Amarna. XVIIIth Dynasty.
6093 A. (Show-cases H, I, J). More linen from the priests, etc., of Amen.
6094. (Show-case *). Three specimens of pleated linen. XVIIIth Dynasty.

Centre :

6095 to 6097. (Show-case *). Linen and fibre rope; triangular-shaped loaves of bread; and a sheet of linen 20 metres long from a mummy. XIth Dynasty.

CORRIDOR No. 29.

East Wall :

* (Show-case *). Ceremonial garment. Painted linen. Saqqâra. Græco-Roman.

Centre :

* (Show-case *). Writing materials :- Colours, brushes, etc. All the colours used by the ancient Egyptians were mostly of natural materials. White was obtained from carbonate or sulphate of lime; yellow or red, from ochres-later from sulphate of arsenic (imported); and blue, from artificial frit-later from powdered azurite, etc.

CORRIDOR No. 24.

East Wall :

* (Show-cases J, K, L). Canopic jars, with the heads of the four gods of embalmment. Alabaster and painted limestone.
* (Show-cases F, G, H). More canopic jars. Alabaster, limestone, blue glazed pottery, etc.

Centre :

* (Show-cases A, B, C, D). Moulds of pottery (for amulets, etc.), and seals of wood and limestone (for various sacred objects).

CORRIDOR No. 19.

East Wall :

4271. (Show-case G). Cover of coffin in the form of a door of a shrine. It bears a figure of Osiris. Painted wood. Roman period.

CORRIDOR No. 14.

East Wall :

* (Show-case I). Cartonnage; and coffin covers. Wood, etc. Græco-Roman period.
* (Show-case U). Mummy cartonnage cases with face-portraits. Roman period.

WESTERN CORRIDOR (going southwards); Corridors Nos. 12, 17, 22, 27, 32, 37, 42.

CORRIDOR No. 12.

West Wall :

3720. (Show-case *). Ancient models of war-ships exactly similar to those engraved on the walls of the temple of queen Hatshepsut at Deir el-Bahri. Wood. XVIIIth Dynasty.
3633. (Show-case *). Boxes containing funerary food, such as fowl, joints of meat, etc. Wood, varnished black. XVIIIth Dynasty.

CORRIDOR No. 17.

West Wall and East Side :

6188. (Show-cases *). Series of coffins and fragments of coffins all belonging to an Aramaic necropolis at South Saqqâra. This colony lived at Memphis, about 500 B. C., and was especially interested in ship-building. Their arsenal was called *Beith Sefinata*. One of the personal names on the coffins is *Herem-nathan*. Red pottery. Note :- Pottery coffins are known in Egypt (and Palestine) from the XVIIIth Dynasty to the Roman period.

CORRIDOR No. 22.

East Side :

* (Show-case C). Necklaces, bracelets, mirrors, etc. Various materials. From Ineiba, Nubia.

Centre :

* (Show-case B). Predynastic pottery, chiefly incised with geometrical figures in lines and dots. Also copper implements.

West Wall :

* (Show-case A). Predynastic pottery. Red with black top.

CORRIDOR No. 27.

East Side :

6165. (Show-case *). Objects from burials of the Pan-grave people, who buried their dead in shallow, almost circular pits. The objects show strong affinities with those from Middle Kingdom Nubian graves. Small colonies of these people lived in Upper Egypt during the period from about the XIVth to the XVIIth Dynasties, and differed both in race and customs from the Egyptians. En-Nazla el-Mustagidda, near el-Badāri, Asyūt province.

Centre :

* (Show-case *). Objects (pots, bowls, etc.) belonging to an intrusive culture, called Saharan, found at Armant. This culture was divided into two distinct periods, one of the Ist to the IIIrd Dynasties, and the other of a much earlier date.

CORRIDOR No. 32.

East Side :

* (Show-case *). Ritual girdles with tails attached belonging to king Her and his daughter (?), Nub-hetep-tä-cherd. Beads of various materials. Dahshûr. End of XIIth (or beginning of XIIIth) Dynasty. NOTE :- Scarabs are known which bear the names both of Senusret III of the XIIth Dynasty and Her. [3313, 3315], 3986, 3985, 3987. (Show-case *). Jewels belonging to the abovementioned king and princess.

Centre :

280. (Show-case *). Statue of king Her with its shrine. The two raised arms (emblematic of the *ka* or soul) signify that the statue is an exact "double" of the king. Wood. c. XIIth Dynasty.

West Wall :

[4019 to 4022]. (Show-case *). Four Canopic jars of king Her. Alabaster. c. XIIth Dynasty.

[4028, 4029]. Two jars (Canopic-jar shaped) with human-headed covers. According to the inscriptions on them they provided funerary libations of water for king Her. Alabaster. c. XIIth Dynasty. NOTE :- A similar libation jar, with conical cover, was found at el-Lâhûn; this belonged to princess Sat-hathor-aunt.

- * (Show-case *). Mask of king Her. Gilded wood. False beard is of faience. c. XIIth Dynasty.
- * (Show-case U). Vases, dishes, jars, etc., from the funerary temple of Pepi II and the tombs of his wives. Alabaster. VIth Dynasty.

CORRIDOR No. 37.

West Wall :

* (Show-case *). Objects from the tombs of queen Aput and the nobles Merer-ru-ka and Ka-gem-nâ. Alabaster. VIth Dynasty.

CORRIDOR No. 42.

South Wall :

6278. (Show-case *). Portion of the wall-panels, with glazed tiles (bluish-green), from an unfinished chamber below the Step Pyramid of king Zoser. Some of the tiles bear marks on the back made by the makers. The upper part of the panel is vaulted and is decorated with conventional *djed*-emblems of "security". Limestone. Tiles are of faience. Saqqâra. IIIrd Dynasty.

Having thus completed the Eastern and Western Corridors the visitor may now finish his inspection of the Museum by examining the Southern Halls and Rooms on the Upper Floor, commencing with Hall No. 43, connecting the south ends of the two corridors.

HALL No. 43 (Archaic Period).

This contains objects from the tomb of Hemaka, a chancellor who lived under king Den (Udimu) of the Ist Dynasty; his tomb is at Saqqâra and belongs to the series of tombs described in Chapter I of this book. The Exhibition No. of the Hemaka objects is 6277. Most of them came from the fortytwo store-chambers within the brick superstructure of the tomb.

North Side :

- 6277. (Show-cases N, O, P). Various vessels. Alabaster, pottery, etc.
- (Show-case L). Fine vessels. Rock crystal.
- (Show-case M). Fragments of a wooden board or gaming-box with ivory inlays.

Centre :

6277. (Show-case F). Arrows of reed with heads of bone. Over three hundred of these were found.

6277. (Show-case D). Small stone disks, with a hole in the centre; their use is uncertain. Some believe they formed part of a game or perhaps were spindle-whorls. The centre one, in black steatite, shows a hunting scene in relief; some of the animals are inlaid with alabaster. (Fig. 144). Another disk, of limestone, shows two dove-like birds with outspread wings with eyes inlaid in ivory. (Fig. 145). Still another disk bears the figures of two storks caught in a hunting net.



Fig. 144.—Stone disk with hunting scene.

6277. (Show-case I). Coil of rope which was once contained in an inlaid circular wooden box.

6277. (Show-case I). Label dating from the reign of king Djer of the 1st Dynasty. Ebony. Two others are of ivory and belong to the time of Hemaka, whose name they bear.

6277. (Show-case R). Vessels in various shapes, the use of which is still unknown. Schist. (Fig. 146).

6277. (Show-case J). Knives and other implements. Flint.

6277. (Show-case H). Sickles of wood, still with their flints.

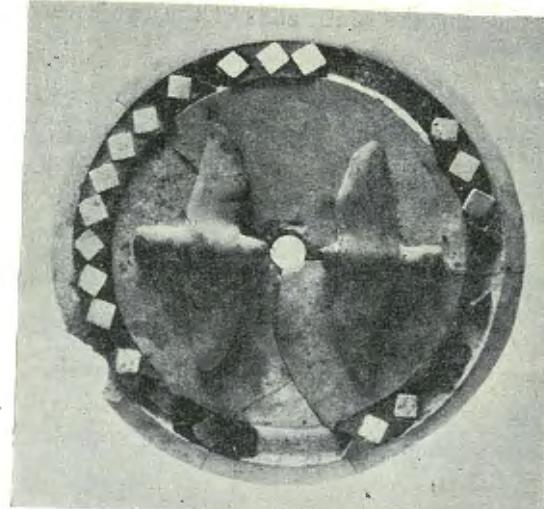


Fig. 145.—Stone disk with two dove-like birds.

HALL No. 48 (Sarcophagi, and smaller objects of various periods).

North Side :

623. Sarcophagus of Kauāt, wife of king Men̄u-hotep. It bears an interesting toilette scene. Limestone. Thebes. XIth Dynasty. (Fig. 147).

6033. Sarcophagus of Aashyt, another of the abovementioned king's wives. The object is decorated with fine scenes, one of which shows the queen seated with a servant offering her some perfume. Note the other servant holding the fan made from the wing of a bird. Limestone. Thebes. XIth Dynasty. (Fig. 148).

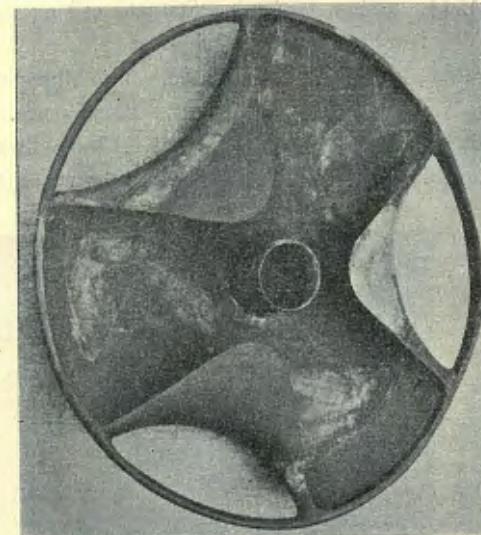


Fig. 146.—Schist vessel of unknown use.



Fig. 147.—Sarcophagus of Kauāt.

West Side :

4244. (Show-case *). Statuette of king Cheops. A very rare object of its kind. Ivory. Abydos. IVth Dynasty.

4221, 4222. (Show-case *). Two hippopotami, the bodies of which are decorated with painted Nile flowers. Blue faience. Thebes. Middle Kingdom.

6218. (Show-case *). Group of three dwarfs (one originally with horns on his head) mounted on a stand into which they are fitted loosely; the pulling of



Fig. 148.—Sarcophagus of Aashyt.

strings from one end makes them pirouette. Ivory. From a tomb of the XIIth Dynasty.

4257. (Show-case *). Head of statuette of queen Tiy. Grey schist. Sinai. XVIIIth Dynasty.

4249. (Show-case *). Head of statuette with undulating hair. Nicely painted wood.

4223, 4225 to 4229. (Show-case *). Statuettes of men and women in festive attire. Wood. XIXth to XXth Dynasties.

4232. (Show-case *). Head of statuette of a woman wearing a wig with gilt ornaments. Wood. El-List. XIIth Dynasty.

4230 B. (Show-case *). Seated statuette of a man holding an eye-paint stick of ivory. Wood.

4251. (Show-case *). Figure of Ptah, once covered with a sheet of gold (now placed on the plaster cast to the left). Green stone.



Fig. 149.—*Ushebtu-figure of the lady Hat-shepses.*

4246. (Show-case *). Figure of the bull Apis. Bronze. XXth or XXIst Dynasty.

HALL No. 49.

North Side :

Furniture of various kinds, including chairs, stools and parts of same and of beds; baskets; also dry fruits such as *dom*, etc.

South Side :

Pottery; glazed plaques with royal names; alabaster and glass vessels: faience seals; and various bronze objects in open-work, including figures of the gods, etc.

HALL No. 54 (Predynastic and Badarian objects).

North Side :

3062, 3063. (Show-case O). Flint daggers with gold handles. The handles are decorated with animals and floral, etc. designs. Predynastic period. (Fig. 150). Fig. 150.—Flint dagger with gold handle.



6191. (Show-case O). "Lance-head" (so-called), forked. Obsidian. Predynastic period. Note :- This object is exactly the same shape as the *pesesh-kef* implement of flint used in the ceremony of "Opening the Mouth" of the mummy.

South Side :

6059 A, B. (Show-cases Q, R). Objects of the Badarian period, a period anterior to the "Predynastic period". Not later than 4500 B. C. The objects include pottery, flint knives and beads.

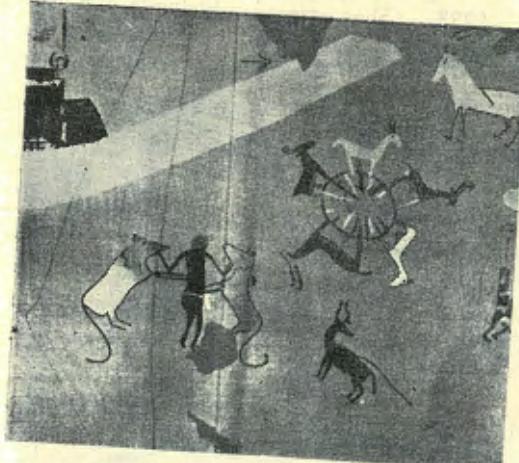


Fig. 151.—Predynastic painting showing a hunting scene.

6200. (Show-case S). Flint objects and pottery from Merimda (Beni Salâma) 51 kilos north-west of Cairo, on the edge of the desert. As no objects of copper were found with them the flints and pottery must date from the Neolithic age (before the Badarian age). The hut bases in which they were discovered are the oldest known buildings in Egypt.

Centre :

* (Show-case H). Rare Fu'ad I. objects of obsidian and crystal. Predynastic period. Presented by H. M. king

West Stairway :

204 A. *South.* Lower part of colossal statue of the god Min. Limestone. Coptos. Predynastic period.

* *North.* Paintings on plaster with mud backing. These show boats, hunting scenes, etc. Kôm el-Âhmar (Hierakonpolis). Predynastic period. (Fig. 151).

ROOM No. 52 (Nubian Exhibition).

This Room contains objects chiefly from the "royal" tombs of Qostol, south of Abu Simbel, discovered in 1931-32. The tombs date from the early Byzantine period and consist of a pit with a series of bricked chambers, approached by a sloping ramp, and covered by a mound sometimes 18 metres high. The doors

were of wood covered with gilded bronze. The war-horses of the deceased were pole-axed on the ramp (fig. 152); while slaves, cows and camels were put

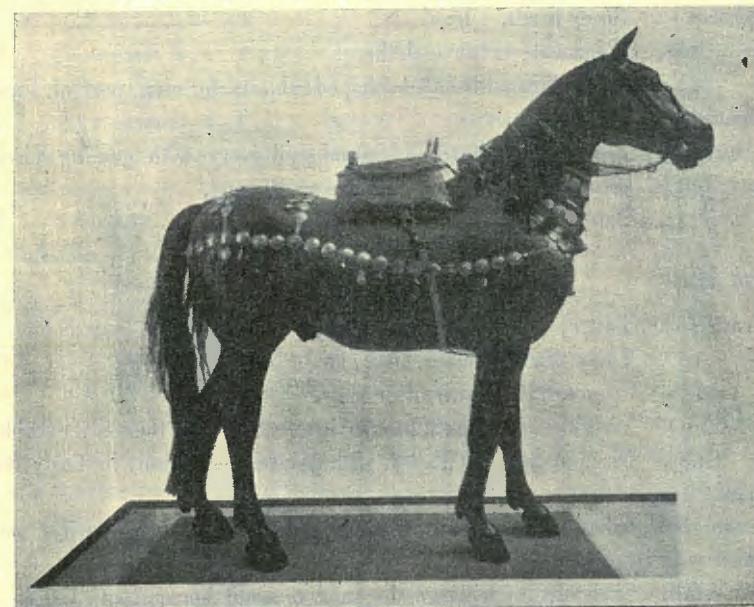


Fig. 152.—A fully equipped horse (reconstructed) with objects from the royal tombs of Qostol.

to death in the same way. Nothing certain is known of these people, but they were evidently a savage and warlike, and employed Nubians for slaves. The Exhibition number for the objects is No. 6202.

North Wall :

(Show-cases 32, 31, 30, 29, 28, 27, 13). Various bronze lamps and bowls; a very curious bronze dove-shaped lamp with a pair of tweezers for trimming the wick; an alabaster statuette of the god Mars; small hollow stone cylinders, probably for pulling the bow-string; pottery; parts of harness of horses, of various materials; and a bronze dog-collar.

East Wall :

(Show-case 26). Finger protector for archer. Silver.

(— 14). Horse's skull with two iron axes, one of which is embedded in the skull showing how the animal was killed.

(Show-case 25). Horses' bits. Iron and silver.

(Show-case 15). Sandals. Leather.
(— 24). Necklaces of beads. Various materials.
On the Wall. Shields of bull-hide and spears of wood and iron.
(Show-case 23). Spear-heads. Iron.
(— 16). Fragments of horse-cloths.
(— 22). Small lion-and lioness-shaped objects forming part of furniture decorations. Bronze.
(Show-case 17). Nice gaming-board of wood and ivory with gaming pieces of ivory, etc. Also a very ingenious dice-shaker of wood.
(Show-case 21). Pommels and supports of saddles. Ebony.

South Wall :

(Show-case 20). Pottery vessels of various types.
(— 10). Tools, such as adzes, hoes, etc. Iron.
(— 19). Spears. Iron with silver hafts.
(— 9). Weights and scales of bronze; iron swords with their silver scabbards.
(— 18). Nice pottery from Ibrim, with painted decorations in Early Roman style.
(Show-case 8). Silver fittings from a toilet box; parts of a cylindrical wooden casket with ivory inlays.
Against Wall. Skeletons of a large dog and a small horse from Qostol. The horse is only 12 hands high, being thus little larger than a donkey.

West Wall :

(Show-case 35). Amphoræ and large dishes. Pottery. Some have Coptic designs.
(— 1). Royal crowns. Silver. embedded with precious stones. Also necklaces of gold, agate, etc.
(Show-case 33). Dish with relief work in Greek style. Shows Apollo-Hermes and various emblems of other gods. Also silver censers of the Christian period.

Centre :

(Show-case 36). Crowns, bracelets, and rings, all royal. Silver. etc.
(— 3). Model of horse covered with original harness.
(— 4). —
(— 2). Models of heads of horses with harness. Also spears of iron.
(— 6). Lamps mounted on statues. Bronze.
(— 5). Lamps, etc. Bronze.
(— 7). Lid of wooden box inlaid with carved ivory.
(— 37). Folding-chairs of iron; the seats (probably leather) are missing.
(— 11). Early Roman style painted pottery.
(— 12). Bowls. Bronze.

ROOM No. 55 [West Section] (Prehistoric).

North Wall :

2100. (Show-cases N, O, P, Q). Implements (such as hand-axes and lance-heads) of the Palæolithic period. Flint, etc. Thebes and neighbourhood.
2100. (Show-cases R, S, T, U). Implements, similar to above. Oasis of el-Khârga.
2102. (— V). Implements, similar to above. Sandstone and quartz. Aswân.
2101. (Show-case W). Implements, similar to above. Flint. Helwân and Palestine.

Centre :

* (Show-case Y). Various types of Palæolithic stone implements.
* (— Z). Palæolithic implements. Fayûm.
* (— J). Predynastic and historic flint implements. Hierakopolis, etc.
2105. (Show-case *). Predynastic flints more recent than Neolithic (Predynastic and historic periods). In the same case are stone "sacrificial" knives.
* (Show-case AB). Early dynastic flint implements. Saqqâra.
* (— AA). Neolithic and Predynastic flint implements. Fayûm.

South Wall :

2103. (Show-cases A, B, C). Neolithic flint knives. Wâdi esh-Sheikh.
2104 B-G. (Show-cases D-I). Samples of the Fayûm Neolithic flint industries :- Adzes, side-scrapers, lance-heads, arrow-heads, and "saws" from sickles.

ROOM No. 55 [East Section], (Maps, Photos, Geological Specimens).

Three maps of Egypt, the first showing the modern sites, the second the geological details, and the third the Roman sites.

AIR VIEWS :-

Luxor temple, El-Lisht and el-Maharraqa pyramids,
Karnak temple of Amén. Saqqâra South Pyramids,
Ramesseum, Giza plateau,
Obelisk at Aswân, Aswân (Syene),
Necropolis of Thebes, Karnak and Luxor, Umm el-Breigat (Tebtunis),
Kôm Madinet el-Mâ'âdi, Kôm el-Asl (Bacchias),
Kôm Aushim (Karamis), Causeway between the great Sphinx and
Tell el-Amârنا, the pyramid of Chephren.

Three Show-cases with geological specimens mostly from the eastern desert.
Note the ostrich-shell.

HALL No. 47 (Royal Coffins).

This Hall contains royal anthropoid wooden coffins from the cache in the tomb of Amen-hotep II in the Valley of the Tombs of the Kings and from the cache in a XIth Dynasty tomb near Deir el-Bahri; three (specially indicated below) came from Deir el-Madina and Dirâ' Abu'n-Naga. Under the last Ramessides of the XXth Dynasty robbers plundered the royal tombs, so during the XXIst Dynasty the chief priests of Amen re-wrapped some of the bodies and provided new coffins or even reused old ones (see details below), and buried all the relics in two or three tombs. Later on, at the beginning of the XXIInd Dynasty, the relics were finally removed to the two caches mentioned above, where they were found in 1898 and 1875 respectively. In the Deir el-Bahri tomb were also preserved the coffins of the priests and priestesses of Amen of the XXIst Dynasty. The royal coffins, some nested, range in date from the XVIIth to XXIst Dynasties. No unwrapped mummies are now on exhibition.

North Side :

- 3859. (Show-case D). Pay-nedjem II, XXIst Dynasty (61029)⁽¹⁾.
- 3858. (—). Nedjmet, wife of Hery-her, XXIst Dynasty (61024).
- 3857. (—). Aset-m-akhbât, a priestess, XXIst Dynasty; coffin reused for Nesy-khensu, a priestess and "royal daughter of Kush", wife of Pay-nedjem II, XXIst Dynasty (61030).
- 3887. (Show-case U). Thothmes III, XVIIIth Dynasty (61014).
- 3890. (—). Anonymous, XVIIIth Dynasty; coffin reused for Thothmes II, XVIIIth Dynasty (61013).
- 3889. (Show-case U). Thothmes I, XVIIIth Dynasty; coffin reused for Pay-nedjem I, XXIst Dynasty (61025).
- 3884. (Show-case R). Pa-dâ-amen, a man of unknown rank, XXIst Dynasty⁽²⁾; coffin reused for Sat-ka-mes, a daughter of Amasis I, XVIIIth Dynasty (61011).
- * (Show-case R). Anonymous, XXth Dynasty; coffin reused for Seti II, XIXth Dynasty, and for Amen-hotep III, XVIIIth Dynasty (61036).
- 3882. (Show-case R). Anonymous, XXth Dynasty; coffin reused for Thothmes IV, XVIIIth Dynasty (61035).
- 3895. (Show-case V). Anonymous, XVIIIth Dynasty; coffin reused for Sa-âmen, son of Amasis I, XVIIIth Dynasty (61008).

⁽¹⁾ Numbers in () are those of G. DARESSY, *Cercueils des Cachettes Royales* (in *Cat. gén.*), 1909; they are added for the use of the reader who may wish to identify the objects in Daressy's publication.

⁽²⁾ G. ELLIOT SMITH, *The Royal mummies*, 1912, p. 21, following G. MASPERO, *Les momies Royales de Deir el-Bahri*, 1889, p. 540, says the coffin is of the style of the XXth Dynasty; Maspero states it originally belonged to a singing-woman of Amen (name missing).

- 3894. (Show-case V). Anonymous, XXIIIth Dynasty; coffin reused for Amasis (Aâh-mes) I, XVIIIth Dynasty (61002).
- 3893. (Show-case V). Seqenen-râ, XVIIth Dynasty (61001).
- 3855. (— B). Pay-nedjem II, XXIst Dynasty (61029).
- 3854. (—). Nesy-ta-ta-nebt-âsheru, daughter of the "chief priest of Amen" Pay-nedjem II (61033).
- 3853. (Show-case B).
- 3852. (— A). { Maât-ka-râ Mut-m-hat, wife of Pay-nedjem I, and their infant daughter, XXIst Dynasty (61028).
- 3856. (Show-case opposite A). }

Centre :

- 3826. (Show-case *). Amasis-sa-pa-âry, son of Amasis I, XVIIIth Dynasty (61007).
- 6026. (Show-case *). Anonymous child, believed (doubtless wrongly) by some to be the child of Rameses III, but the coffin is certainly of the XVIIIth Dynasty (it resembles No. 3826, above). Deir el-Madina⁽¹⁾.
- 3886. (Show-case *). Ka-mes, XVIIth Dynasty. Dirâ' Abu' n-Nâga⁽²⁾.
- 3874. (— *). Djehuty-nefer, a priest and chief of the orders (decrees, etc.), XVIIIth (or, XIXth) Dynasty; coffin reused for Amen-hotep I, XVIIIth Dynasty (61005).
- * (Show-case *). Canopic chest of Nedjmet, wife of Hery-her, XXIst Dynasty. On the top is the figure of a jackal. Wood.

South Side :

- 3888. (Show-case T). Aâh-hotep I, mother of Amasis I, XVIIIth Dynasty. Dirâ' Abu' n-Nâga⁽³⁾.
- * (Show-case opposite T). Thothmes I⁽⁴⁾, XVIIth Dynasty; coffin reused for Pay-Nedjem I, XXIst Dynasty (61025).
- 3836. (Show-case [J]). Anonymous, XVIIIth Dynasty; coffin reused for Henut-m-pet, a lady, XVIIIth Dynasty (61017)⁽⁵⁾.
- 3837. (Show-case [J]). Senu, a scribe and chief overseer of the house of the queen (literally, "wife of the god"), XVIIIth Dynasty; coffin reused for the princess and royal sister Meryt-âmen, XVIIIth Dynasty (61010).
- 3835. (Show-case [J]). Masahertâ, a chief priest of Amen and general, son of Pay-nedjem I, XXIst Dynasty (61027).

⁽¹⁾ Cf. B. BRUYÈRE, *Rapport sur les fouilles de Deir el-Médineh (1923-1924)*, II, 1925, p. 102.

⁽²⁾ See B. PORTER and R. MOSS, *Topographical Bibliography*, etc., I, 1927, p. 36.

⁽³⁾ Loc. cit.

⁽⁴⁾ For the supposed mummy of this king see G. ELLIOT SMITH, *op. cit.*, pp. 25 ff.

⁽⁵⁾ G. DARESSY, *op. cit.*, p. 242, records a reuse by "Hent-to (?)".

3863. (Show-case F). Anonymous, XVIIIth Dynasty; coffin reused for the unknown so-called "poisoned prince" [XVIIIth Dynasty style of mummy] (61023)⁽¹⁾.

3862. (Show-case F). Aset-m-akhbāt II, wife of Men-kheper-rā, XXIst Dynasty (61031).

3861. (Show-case F). Rā, a chief priest of Āmen of the funerary temple of Thothmes III (called *Henket-ānkh*), XVIIIth Dynasty; coffin reused for Rameses VI, XXth Dynasty (61043). Inside was a fragment of the coffin of Set-nekht (?), XXth Dynasty (61044); see below.

3851. (Show-case [C]). Pa-hery-pedjet, a Theban cemetery official ("He-who-hears-the-call-in-the-Place-of-Truth"), XXth Dynasty; coffin reused for the nurse Rāā⁽²⁾ (see below), XVIIIth Dynasty (61022).

3847. (Show-case [C]). Rāā, a nurse of queen Amasis-nefert-āri, XVIIIth Dynasty; coffin reused for [Amasis]-ān-hāp, a wife of Amasis I; XVIIIth Dynasty (61004).

3849. (Show-case [C]). Nesy-shu-n-āpet, a divine "father" of Āmen, XXIst Dynasty; coffin reused for Djed-ptah-āuf-ānkh, a second (or, third) priest of Āmen, a "great one of the district" (*āa qahet*), and "royal son of Rameses", XXIst Dynasty (61034)⁽³⁾.

[3847]. (Show-case E). Anonymous, XVIIIth Dynasty; coffin reused for Baket, a lady, XIXth Dynasty, and for an unidentified royal mummy, XXIst Dynasty (61015).

3846. (Show-case E). Neb-seny, a scribe and priest, XVIIIth Dynasty (61016).

A845. (—). Hat-tāt-sheps, a singing-woman of Āmen, XXIst Dynasty; coffin reused for Tayu-heret, also a singing-woman of Āmen, XXIst Dynasty (61032).

* (Above Show-case E). Anonymous, XVIIIth Dynasty; coffin reused for Sat-āmen, daughter of Amasis I, XVIIIth Dynasty (61009).

3867. (Show-case H). Anonymous, XIXth Dynasty; coffin reused for Sa-ptah Menephtah II, XIXth Dynasty (61038).

3885. (Show-case H). Amasis-henut-ta-mehū, a "royal sister" and daughter of Amasis I, XVIIIth Dynasty (61012).

3865. (Show-case H). Āha-āa, a priest of Āmen-hotep⁽⁴⁾, XXth Dynasty; coffin reused for Rameses IV, XXth Dynasty (61041).

⁽¹⁾ G. Elliot SMITH, *op. cit.*, p. 116, says there is no evidence to show that the deceased was poisoned.

⁽²⁾ *Op. cit.*, p. 11.

⁽³⁾ G. MASPERO, *op. cit.*, p. 573, says the interior cover belonged to the coffin of an unknown lady whose names and titles have been replaced by those of Djed-ptah-āuf-ānkh.

⁽⁴⁾ This is king Āmen-hotep I of the XVIIIth Dynasty, who had much to do with the founding of the confraternity of the priests of Āmen. Cf. E. A. W. BUDGE, *Guide to the First, Second and Third Egyptian Rooms*, British Museum, 1924, p. 59.

HALL No. 46 (Royal Coffins, *continued*).

North Side :

Show-case from West.

* 1st. Pay-nedjem II, XXIst Dynasty (61029).

* 2nd. Aset-m-akhbāt, a princess, XXIst Dynasty; coffin reused for Nesy-khensu, a priestess and "royal daughter of Kush", wife of Pay-nedjem II, XXIst Dynasty (61030).

* 3rd. Masahertā, a chief priest of Āmen and general, son of Pay-nedjem I, XXIst Dynasty (61027).

East Side :

Show-case from North.

[1244]. 2nd (= 3860). Hat-tāt-sheps, a singing-woman of Āmen, XXIst Dynasty; coffin reused for Tayu-heret, also a singing-woman of Āmen, XXIst Dynasty (61032).

South Side :

Show-case from East.

Fig. 153.—Coffin reused for Seti I.

[1199]. Ist. Nesy-ta-nebt-āshetu, daughter of the "chief priest of Amen" Pay-nedjem II (61033).

* 2nd (Q), (= 3884). Anonymous, XVIIIth Dynasty; coffin reused for Seti I, XIXth Dynasty (61019). (Fig. 153).

* 3rd (O), (= 3877). Anonymous, XVIIIth Dynasty; coffin reused for Rameses II, XIXth Dynasty (61020). (Fig. 154).

[1234]. 4th, (= 1184). Pay-nedjem II, XXIst Dynasty (61029).

[1196]. 5th. Aset-m-akhbāt, a princess, XXIst Dynasty; coffin reused for Nesy-khensu, a priestess and "royal daughter of Kush", wife of Pay-nedjem II, XXIst Dynasty (61030).



West Side :

From South.

3892. 1st. Amasis-nefert-ari, wife of Amasis I, XVIIIth Dynasty; coffin contained part of cartonnage of Rameses III, XXth Dynasty (61003).



Fig. 154.—Coffin reused for Ramses II.

[1189]. 2nd (E), (= 1234). Nesu-shu-n-apet, a "divine father" of Amen, XXIst Dynasty; coffin reused for Djed-p̄tah-āuf-ānkh, a second (or, third) priest of Amen, a "great one of the district", and "royal son of Rameses", XXIst Dynasty (61034).

* 1st (G), (= 3864). Aset-m-akhbāt II, wife of Men-kheper-rā, XXIst Dynasty (61031).

South Side :

Show-case from East.

* 1st. Duat-hathor-henut-tauy, wife of Pay-nedjem I, XXIst Dynasty (61026).
[1236]. 2nd. Nedjmet, wife of Hery-her, XXIst Dynasty (61024).

For the benefit of those who may look for them it may here be noted that the

following royal coffins, forming the balance of this class of relics from the two caches, are not on exhibition to the general public :-

(61018). Anonymous, XXIst Dynasty; reused for Rameses I, XIXth Dynasty, and for an anonymous woman, beginning of XVIIIth Dynasty ⁽¹⁾.
(61021). Anonymous; reused for Rameses III, XXth Dynasty. Cartonnage.
(61037). Anonymous, XXth Danasty; reused for Seti II, XIXth Dynasty.
(61039). Set-nekht, XXth Dynasty; lower part reused for Menephtah, XIXth Dynasty, and lid reused for an anonymous woman, XIXth to XXth Dynasties ⁽²⁾.
(61040). Anonymous, XXth Dynasty; coffin reused for Rameses III, XXth Dynasty, and for Amen-hotep III, XVIIIth Dynasty.
(61042). Anonymous, XVIIIth Dynasty; coffin reused for Rameses V, XXth Dynasty. Plank only.
(61044). Set-nekht (?), XXth Dynasty. Fragment of coffin. Found in the coffin of Ra—see 3861 (= 61043) above.

HALL No. 51 [Centre and West Sections], (Coffins of Priests of Amen).

North, West, and South Walls :

6092 B. North Wall: Large show-cases I, R, O, west of the number "6092 B".....
* West Wall: Three large show-cases (centre one is L).....
* South Wall: Two large show-cases in centre and west end (N, M).....

Coffins of the priests and priestesses of Amen. Painted wood. XXIst Dynasty. From the Deir el-Bahri cache referred to in the description of Hall No. 47. 153 coffins of the priests and priestesses were found altogether. More of these coffins are exhibited in Hall No. 57.

ROOM No. 53 [West Section], (Natural History).

North Wall :

Show-case from East.

6122. 1st. Coffins (cat-shaped), of wood, for mummies of cats; also mummies of these animals.
* 2nd. Specimens of bread.
* 3rd. Mummies of a serpent and small crocodiles; wooden coffins for jackals, etc.
6117. Above 3rd. Mummy of crocodile 5 metres long.

⁽¹⁾ Cf. G. Elliot Smith, *op. cit.*, p. 14. — ⁽²⁾ *Op. cit.*, p. 81 ff.

West Wall :

6261. * Skeleton of a mare with its saddle-cloth of linen and leather. Qurna.
XVIIIth Dynasty.

South Wall :

Show-case from West.

6129. 1st. Mummies and skeletons of the ibis, together with brightly-painted pottery jars (falcon-headed) for the mummies themselves. Also skeletons of birds of prey.
* * Coffin for falcon. Wood.
* 2nd. Section of coniferous wood from the Lebanons from inside the pyramid of Meydum, IVth Dynasty; also small stone coffins for scarab beetles.
6125. 3rd. Mummies of gazelles, goats, apes and a calf.

East Wall :

6130. * Fish, shells, and a shell (carapace) of a Nile turtle⁽¹⁾.

Centre (East to West) :

* * Mummy of a dog.
6123. * Mummies (partly enclosed in gilded "cardboard" cases) of rams. Sacred to Khnum. Elephantine.
6134. * Mummy of *Lates Niloticus*, the *aha*-fish of the ancient Egyptians. It was sacred at Esna, the later Latopolis. The bones were used for medicines, etc.
[29796]. * Pylon-shaped coffin for bird of prey. Painted wood. Akhmim. Roman.
* * Remains of mummified cow attached by bronze clamps to a wooden bier. From the mausoleum of the sacred cows, mothers of the Buchis bulls, who were buried in the Buchein close by. Armant.

Having thus completed his survey of the whole of the Upper Floor of the Museum the visitor may now inspect the funerary papyri, mostly copies of the *Book of the Dead*, exhibited on the walls of the following staircases :-

South-west Staircase (end of Hall 51) : Note the lowest of the four papyri facing

⁽¹⁾ Room No. 53 is being rearranged, so possibly some of the Show-cases are now in different positions to those mentioned in pp. 245, 246.

top of stairs, which was made for the scribe Djed-khensu-äuf-ankh (literally, "The-god-Khensu-spoke-and-he (i.e., the child) lived").

Staircase No. 1 (see plan) : The lowest of the four papyri facing top of stairs (left side) was made for a priest of Ämen and Mut, and overseer of the recruits of the temple of Ämen. His name was Nesy-pa-nefer-her. No. 2512.

Staircase No. 5 (see plan) : The lowest of the four papyri facing top of stairs (right side) was made for a singing-woman of Ämen, called Änkh-s-n-mut. No. 2512.

In conclusion it may be mentioned that the monuments exhibited outside the south part of the Museum are generally of interest only to students. To the left or west of the main entrance are the statue and tomb of Auguste Mariette Pasha, the founder of the first Museum of Antiquities in Egypt.



Procession of a sacred boat.



INDEX OF ROOMS AND HALLS.

Plan of Ground floor facing p. 70
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652 B.....	"	758.....	"	982.....	136
652 C.....	"	765.....	124	983.....	133
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2104 C	"	3103	"	3274	"
2104 D	"	3104	186	3287	193
2104 E	"	3106	184	[3313]	230
2104 F	"	3108	182	[3315]	"
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3374 D	"	3651	"	3766 G	"
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3475	"	3689	"	3818	198
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3590	"	3691	"	3821 A	"
3591	"	3691 A	"	3822	"
3610	103	3692	"	3822 B	"
3611	"	3692 A	"	3822 D	"
3612	"	3693	"	3822 E	"
3613	203	3693 A	"	3823	"
3614	204	3694	"	3823 A	"
3615	"	3695	"	3823 B	"
3633	229	3704	204	3826	241
3634	204	3705	"	3834 A	201
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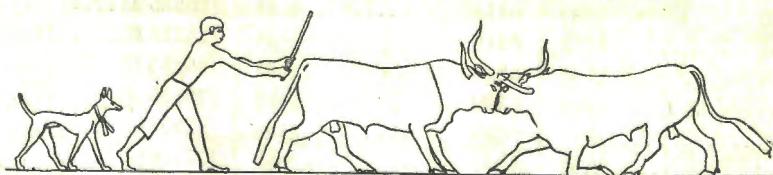
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3945	170	4032	"	4160	172
3951	171	4033	"	4170	174
3952	"	4034	"	4171	"

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4176	"	4270	223	4610	212
4177	"	4271	228	4613	213
4178	"	4275	178	4656	212
4190	173	4276	208	4658	210
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4215	"	4434	211	4752	213
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4238	235	4493	212	4781	"
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6094	228	6160	176	6244	178
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6100 B	"	6170	75	6251	127
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6103	"	6178	95	6254	119
6105	226	6180	175	6255	184
6107	"	6181	137	6256	"
6109	"	6184	115	6257	108
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6112	"	6188	229	6261	246
6117	245	6189	139	6262	223
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6130	"	6197	96	6276	174
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[39644].....	199	[51936].....	215	$\frac{6}{24} \frac{12}{9}$	83
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[45030].....	"	[60487].....	182		
[45734].....	208	[61018].....	245		
[46068].....	139	[61021].....	"		



CHAPTER V.

GIZA AND SAQQÂRA.

THE PYRAMIDS, THE GIZA SPHINX, THE MASTABA.

THE PYRAMIDS.—Some writers with a very fertile imagination have thought to recognize in the colossal pyramids of Giza (fig. 155) the actual

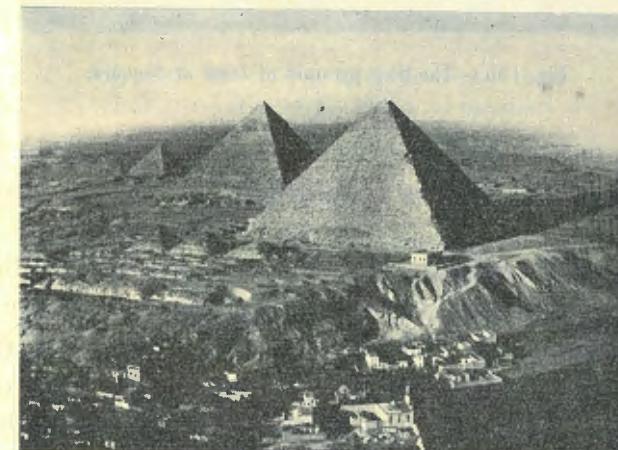


Fig. 155.—The Giza Pyramids and the neighbouring cemeteries.

granaries of Joseph, the son of Jacob, where corn was accumulated to face the seven years of famine. In the Middle Ages Arabs believed that these mountains of stone hid some unknown treasures, and this is why they tried to force their way into them. Still other authors thought that

the pyramids were used as observatories for studying the movements of certain stars. Even in our own times some people believe that these monuments are specimens of work the ancient Hebrews were obliged to carry out during their long servitude in the Land of Egypt. There are also certain theorists who would associate the pyramids with astronomical



Fig. 156.—The Step pyramid of Zoser at Saqqâra.

phenomena, such as the Sothic year. But the ancient Greek historians took the pyramids for what they actually were, that is to say, royal tombs.

WHAT ARE THE PYRAMIDS?—According to the conception of the ancient Egyptians it was necessary for the needs of the soul that the body be embalmed and mummified after death. In order to preserve the mummified body and to protect it from corruption and especially to protect it against robbers, particularly in the case of royal tombs, the ancient Egyptians under the early dynasties thought of hiding the sarcophagus under a huge mass of stone in the form of a step pyramid (the conception of which was born from the mastaba), a form of sepulchre which preceded the true pyramid with smooth sides.

It has been fairly well established that in order to give prominence to the personality of the king, the older monarchs ordered that their own mastabas should be made higher than those of their subjects. The royal

architects therefore made the king's tomb higher by superimposing mastabas one upon the other, and this is how was formed the step pyramid such as that of Zoser at Saqqâra (fig. 156). The pyramid of Meidûm, erected by Seneferu, is actually the intermediate stage between the step pyramid and the true pyramid for it was originally built as a step pyramid,

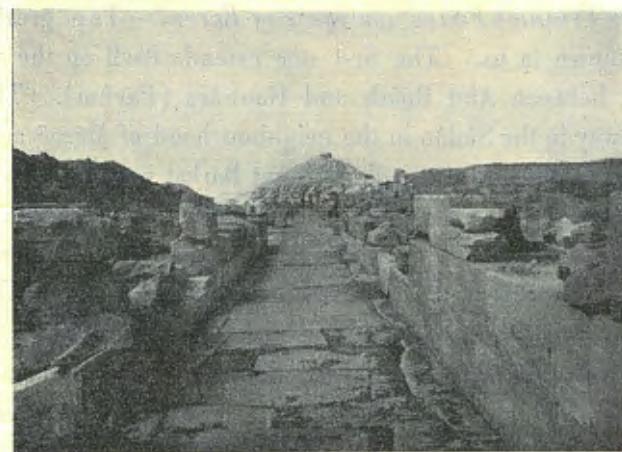


Fig. 157.—The causeway of the pyramid of Unâs.
(Excavations of Selim bey Hassan, at Saqqâra.)

the steps afterwards being filled in so as to make the monument a true pyramid. The early step pyramids have a rectangular instead of a square base, and each step resembles the form of a mastaba.

When the idea of the pyramid was evolved the offering-chambers, previously placed inside the mastaba, formed a small pyramid temple which was built on the east or river side of the pyramid, while the burial chamber remained inside or beneath the pyramid. The opening of the passage in the pyramid giving access to the burial chamber was always on the north face and was concealed by a stone block. A second temple was also built for each pyramid; this was placed in the cultivations and is now generally called the valley-temple. It was connected to the pyramid-temple by a sloping causeway or covered-in passage. The valley-temple, causeway or passage, and pyramid-temple formed the pyramid approaches. The causeway or passage was built of huge

limestone blocks. That of Unâs, discovered last year, measures about 660 metres in length by 6 m. 70 wide (including side walls). Its passage is 2 m. 60 wide and the roof 0 m. 45 thick (fig. 157).

One of the kings, namely Seneferu, had two pyramids, one at Meidûm and another at North Dahshûr (where he was buried).

HOW MANY PYRAMIDS FIELDS ARE THERE IN EGYPT?—Two great pyramid fields are known to us. The first one extends itself on the west bank of the Nile between Abu Roâsh and Hauwâra (Fayûm). The second field is far away in the Sûdân in the neighbourhood of Meroë and Napata. The pyramids of Begerawîya and of Mount Barkal were built by the kings of Meroë. Some pyramids belonging to the Middle Kingdom and later are also known at Thebes. Although the most northerly pyramid now visible is at Abu Roâsh, there was once a pyramid still further to the north; this was at Athribis in the neighbourhood of Benha. It is mentioned by the scholars of the French Expedition which came to Egypt with Napoleon. Traces of this pyramid are no more to be seen to-day, although its site is known.

THE GREAT PYRAMID FIELD OF THE WESTERN EGYPTIAN DESERT.—This contains the following monuments :-

I. *Abu Roâsh*. A pyramid built by Djed-f-Râ of the IVth Dynasty. It is unfortunately nearly destroyed.

II. *El-Gîza*. The pyramid of Khufu (Cheops), IVth Dynasty.

" Khâ-f-Râ (Chephren), "

" Men-kau-Râ, "

" Khent-kau-s (a queen), Vth "

Going southwards we meet with :-

III. *Zâwiyet el-'Aryân*. An unfinished pyramid which probably belongs to a king of the IIIrd Dynasty called Nefer-ka, as this name was found on several blocks which came from the remains of the pyramid.

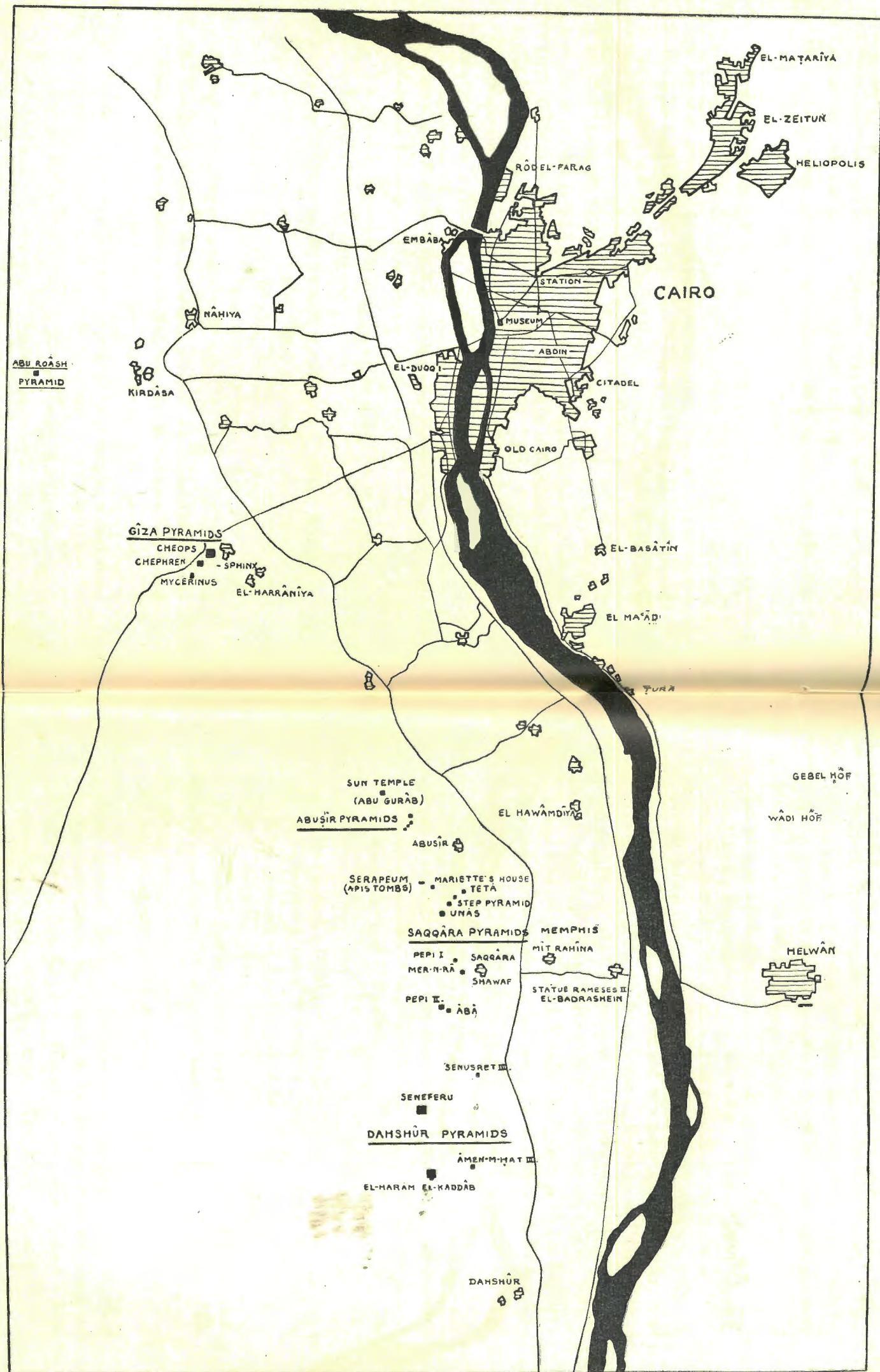
IV. *Abusîr*. Here are chiefly the pyramids and sun-temples of the following kings :

User-ka-f, Vth Dynasty. Nefer-âri-ka-Râ, Vth Dynasty.

Sahu-Râ, " Ne-user-Râ, "

THE GREAT PYRAMID FIELD OF THE WESTERN EGYPTIAN DESERT.

Pl. XXII.



Next comes the famous Saqqâra field :-

V. *Saqqâra*. Step pyramid built by Zoser of the IIIrd Dynasty. This monument, together with the colonnade-temple nearby, were built by the architect Imhotep (see page 13, figure 5). The fluted columns now appear for the first time in Egypt.

Then the pyramids of :

Unâs, Vth Dynasty.	Mer-n-Râ, VIth Dynasty.
Teti, VIth "	Pepi I and II, "

During the excavations carried out last year at Saqqâra a new type of pyramid was discovered; this belonged to a noble called Nebetka, who lived in the middle of the 1st Dynasty during the reign of Udimu (Den). Nebetka's pyramid, which was stepped and of brick, was never completed, and was superimposed by a rectangular mastaba (see page 6).

In 1930 the pyramids of the following rulers were excavated at Saqqâra : Khenzer, XIIIth Dynasty. Its basalt pyramidion is now in the Egyptian Museum; see page 138.

Âbâ, VIIth Dynasty.

Finally, there is also a pyramid of a queen called Udjebten, the wife of Pepi II (VIth Dynasty), very close to the tomb now called Mastabat Fara'ûn (the sepulchre of Shepses-ka-f, last king of IVth Dynasty).

Next comes the field of Dahshûr :

VI. *Dahshûr*.

A simple brick pyramid of Senusret III,	XIIth Dynasty.
A north stone pyramid of Senesferu,	IVth "
Brick pyramids of Âmen-m-hât II and III,	XIIth "
A south stone pyramid (blunted),	IIIrd (?) "

The pyramids further south, namely those of El-Lisht, Meidûm, Hauwâra, and so on, are not dealt with in this book as they are outside its scope; they will be described in my next book-dealing with Egypt's most fascinating sites in Lower and Upper Egypt.

SOME PYRAMID FIGURES.—The pyramid of Cheops originally measured 756 feet each side at the base. Its height was about 481 feet, and the angle of its faces $51^{\circ}50'$. The whole monument formed a mass estimated at 3,277,000 cubic yards. The blocks are said to have

numbered some 2,300,000, their total weight being about six million tons!

The second pyramid, that of Chephren, which was opened in 1816 by Belzoni, is a little smaller than the Cheops pyramid.

The third pyramid, built by Mycerinus, was opened by Colonel Howard Vyse. It measures about 210 feet in height, and the length of each side at the base is 345 feet.

The step pyramid of Saqqâra has a rectangular base measuring 413 by 344 feet. The six steps forming this pyramid measure in total height about 200 feet.

INSCRIPTIONS ON THE PYRAMIDS.—We must here observe that so far as is known no inscriptions at all were placed on the great pyramids of Giza. The only mentions of Khufu (Cheops) in the Great Pyramid are those found in the two uppermost of the five weight-relieving chambers which are vertically over the so-called "King's Chamber". The royal names of Khufu were here written with red paint by the quarrymen who hewed the stones removed from the quarries. 'Abd el-Latif who lived about a thousand years after Herodotus declares that the outer casing of this pyramid (which to-day exists no more) was inscribed with some hieroglyphic texts.

Every pyramid had its own name. Thus that of Khufu was called *Akhet Khufu*, that is to say, "Horizon of Cheops".

The Saqqâra pyramids, in contradistinction to the earlier Giza ones, contain the famous so-called Pyramid Texts. In these texts, written in a literary style, we are informed of what happens to the king in the Other World after his death. We learn that he does not want to be treated in the same way as all the other people, he wishes to be the equal of the gods, he wants to wander about with the sun-god Râ in his boat, and to be himself a god, and indeed the authors strive to describe him as such.

THE GIZA SPHINX.—One of the most striking monuments of the Giza necropolis is the Great Sphinx. Just as in the case of the pyramids many legends were invented to explain this remarkable stone figure which lies near the pyramid causeway of Chephren. Greek mythology made

it to be a fabulous animal, but its origin is purely Egyptian. As it was connected with the Egyptian sun-god (and in fact is called *Harmachis*, i. e., "Horus in the Horizon"), it is later represented on

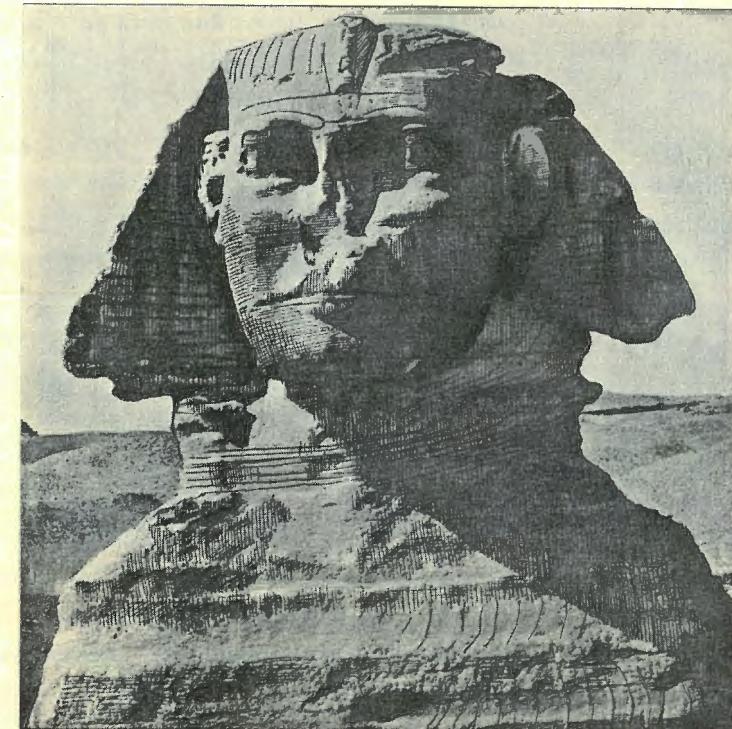


Fig. 158.—The head of the Giza Sphinx.

monuments by a falcon-headed lion's body, which gave birth to the idea of the griffin, in which form it still bore the falcon's wings. This form of the sphinx penetrated into all the ancient orient, but it is only in the later period that it became a female creature, the falcon's head (typifying Horus) being now replaced by a woman's head.

The Great Sphinx is usually ascribed to king Chephren who built the second pyramid, although it does not bear the king's name. It is in the form of a couchant lion with a human head (fig. 158). The headdress represents the usual one of linen called *nemes*, which was worn by kings; on the brow is the royal *ureus*. The beard of the sphinx has unfortunately

disappeared, but a part of it, as well as a part of the uræus, are now in the British Museum. The Egyptian Museum has casts of them.

In front of the sphinx lies a little temple which forms the approach, while against its breast is the famous "Dream Stela" of Thothmes IV,



Fig. 159.—A view of the Sphinx showing the temple and the dream-stela.

which relates how the king fell asleep in the shadow of the sphinx and beheld a vision of the sun god (fig. 159).

A great stela (4 m. 25 high, by 2 m. 53 wide) was lately discovered in a small temple in the northeast part of the sphinx depression; this gives an account of the sporting events carried out by Amen-hotep II and of his coronation ceremony. In the last line of the stela it is said that the king "rejoiced himself in the neighbourhood of the pyramids of Harmachis".

The face of the sphinx measures 13 feet across; its nose is 5 feet long, and the mouth 7 feet wide. The head and body are cut out of a knoll of rock.

The excavations made around the sphinx are themselves historical. Several Pharaohs are reported to have removed the accumulated sand; while, in modern times, that is to say, in 1818, Captain Caviglia did the same thing and discovered the temple lying between the paws.

In 1837 Colonel Vyse carried out borings in the body of the sphinx in the hope of finding some hidden treasures which, according to popular tradition, were supposed to be there. But he only met with solid rock. In the XXth century the Egyptian Service des Antiquités again cleared away all the sand and to-day we are luck enough to be able to admire the sphinx in its complete beauty and its antique splendour.

THE SAQQARA SPHINX.—On the site of Memphis, and in 1912, was discovered another andro-sphinx (sphinx with human head), dating probably from the time of Rameses II. It is made of alabaster and lies in the field near the palm trees of the modern village of Badrashein. It is much smaller in size than the Giza sphinx, being but 26 feet long and 14 feet high.

THE MASTABAS.

THE GIZA MASTABAS.—Besides being the site of the great pyramids, the Giza necropolis is also the site of cemeteries of members of the royal families. These cemeteries, which are not generally open to the public, contain some important tombs such as that of queen Hotep-hères the wife of Seneferu and mother of Cheops (see pages 175 ff.), and some small pyramids belonging to the families of Cheops and Mycerinus, respectively. Near one of the three small pyramids of Cheops are the remains of a XXIst Dynasty sanctuary of Isis, "The Mistress of the Pyramids". In this sanctuary was found the so-called stela of the daughter of Cheops, now in the Egyptian Museum (see page 82, No. 174).

But the Giza necropolis was not used only for royal families. Many nobles, funerary priests and high officials were buried there. They bore interesting titles such as :- Royal acquaintance, overseer of the works in Heliopolis, priest of the king, overseer of the Great House, royal priest, overseer of the artificers, overseer of the *ka*-servants, inspector of gardens, singer of the Great House, director of the dwarf's wardrobe, leader of the draughts'-players of the crew, overseer of the treasury, aide of the commander of the army, overseer of the boat, director of a company of recruits, overseer of scribes of the crews, inspector of masons, overseer

of the Pyramid-town of Cheops, vizier, judge, overseer of the royal granaries, secretary of the Toilet-house, and so on. Many different scenes are represented on the walls of the Gîza mastabas, such as persons bringing offerings of various kinds to the deceased. Some of the scenes are of great interest, such



Fig. 160.—The meat-roaster.

as the meat roaster (fig. 160) and the milker (fig. 161), also the fishing

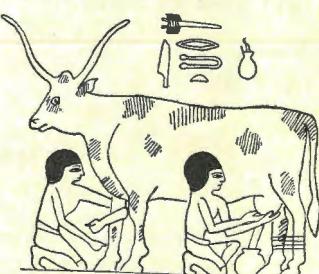


Fig. 161.—The milker.

THE SAQQÂRA MASTABAS.—The more interesting cemetery, however, is that of Saqqâra, to which visitors are admitted; it is one of the most attractive fields of its kind excavated in Egypt. The mastabas of the 1st Dynasty with their crenellated walls are of no particular significance to the ordinary visitor; they are

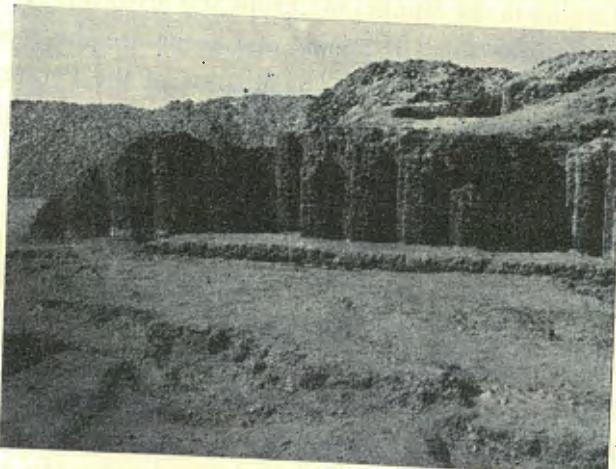


Fig. 162.—Remains of a mastaba with crenellated walls.
(Excavations of W. B. Emery at Saqqâra.)

made of crude brick and have no reliefs or painting. The niches of the sides were painted to imitate curtains or doors. It was only during the IIIrd Dynasty that living scenes were depicted or carved in relief on the tomb walls. The mastabas of the 1st Dynasty had huge dimensions. The picture reproduced here (fig. 162), is sufficient to give an idea of what these early constructions were like.

The most important mastabas of Saqqâra are as follows :-

The Tomb of Ty (plan fig. 163).

Ty was a noble of the Vth Dynasty, an overseer of pyramids and sun-temples. The scene reproduced here (fig. 164) shows in the top register

a poultry yard in which geese, walking around or swimming in a central tank, are receiving their food. The lower register shows a hunting scene. The leader of the party is hidden by an artificial tree, and as the trap is full up with poultry he gives the signal for pulling the cord of the trap by swinging a piece of cloth behind his head. Below the trap is a group of cranes, the first of which is said to be predicting bad weather-as indicated by its open beak!

In this tomb the deceased appears in many interesting scenes illustrating his life or rather in scenes indicating what he hoped his life in the other world would be. In the second corridor three registers show the transport

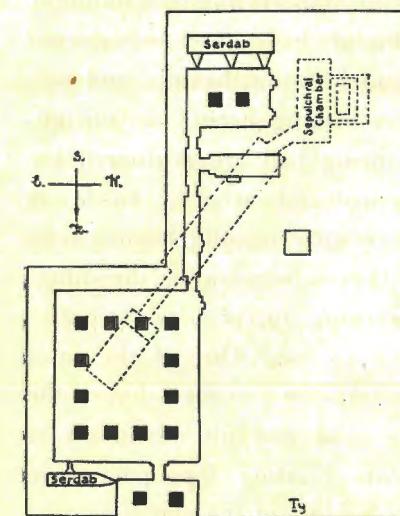


Fig. 163.—Plan of the tomb of Ty.
(Dotted lines here show underground parts of tomb.)

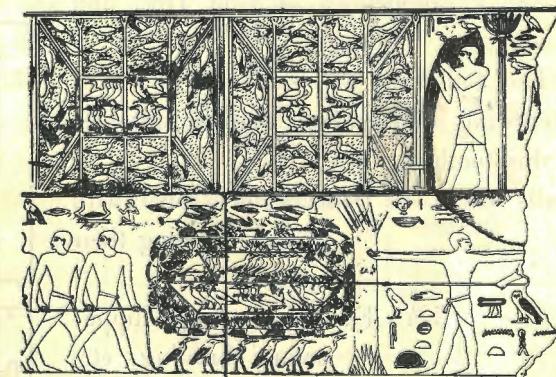


Fig. 164.—A scene of the tomb of Ty (Saqqâra).

of statues, while other scenes show the slaughtering of animals, also musicians, dancers and boat-building. One of the store-chambers contains brewing, baking, and pottery-making scenes. In a neighbouring hall are registered ten agricultural scenes, such as harvesting, reaping, loading asses with corn, winnowing, threshing, sweeping up corn, piling grain, and so on. One of the most remarkable scenes shows the deceased and his attendants in boats hunting hippopotami in the middle of the marshes.

The Tomb of Ka-gemna (plan fig. 165). This official was a vizier of the VIth Dynasty, an inspector of priests and an overseer of the Pyramid-town of king Teti, and so on.

The following are some of the most interesting scenes which may be admired in this tomb :-

Walls Nos. 1-2 : Dancers and acrobats with women clapping their hands.

" 3-4 : Fishing, fowling, hippopotami hunting, etc.

" 5 : Gathering figs.

" 6 : Feeding hyenas; geese; ducks swimming in a pond.

" 7-8 : The deceased carried in a palanquin; a dwarf holding dogs and an ape; servants preparing oil, etc.

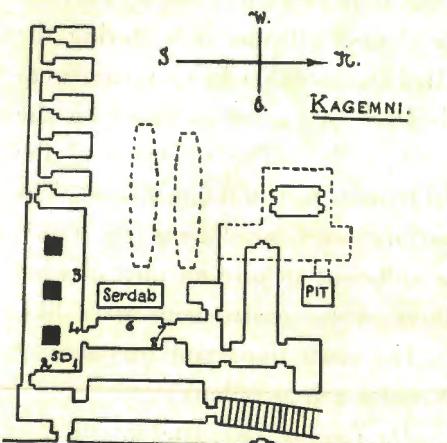


Fig. 165.—Plan of the tomb of Ka-gemna.

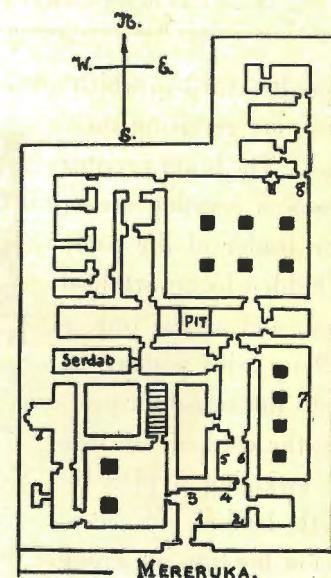


Fig. 166.
Plan of the tomb of Mereruka.

The Tomb of Mereruka (Plan fig. 166).

This high official lived under the VIth Dynasty.

Walls Nos. 1-2 : The deceased, accompanied by his wife, is fowling and fishing; his attendants are spearing hippopotami which appear to be



Fig. 167.—A scene of hippopotami hunting in the tomb of Mereruka.

very fierce. In the reeds are grasshoppers and frogs; while in the water are crocodiles, fishes of all sorts, etc. This is one of the most beautiful of all the scenes in the tomb (fig. 167). Similar scenes are on Walls Nos. 3-4.

Walls Nos. 5-6 : Arts and crafts :- Pottery makers, a man erecting a scaffold, stone workers, melting metal, etc.

Wall No. 7 : Some curious scenes of ritual dances.

Wall No. 8 : Dancers and acrobats.

The Tombs of Akhet-hotep (or, Akhti-hotep) and Ptah-hotep (plan fig. 168).

Akhet-hotep was the overseer of the Pyramid-town of king Djed-ka-Rā, of the Vth Dynasty, an overseer of the two treasures, and so on.

Wall No. 1 : Boatmen fighting and also some cattle.

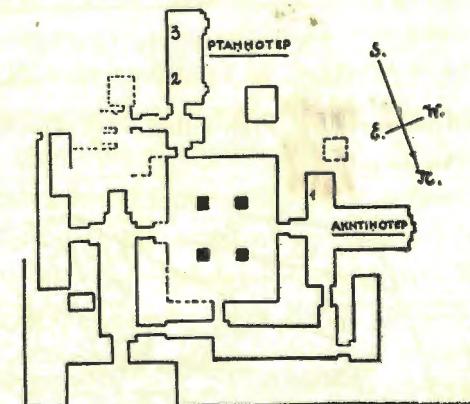


Fig. 168.—Plan of the tombs of Akhet-hotep and Ptah-hotep.

The adjacent tomb of Ptah-hotep, the father of Akhet-hotep, is one of the most remarkable of all those tombs in which the wall scenes are

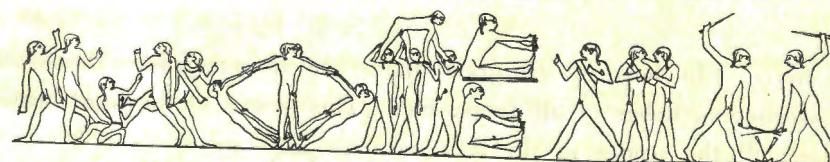
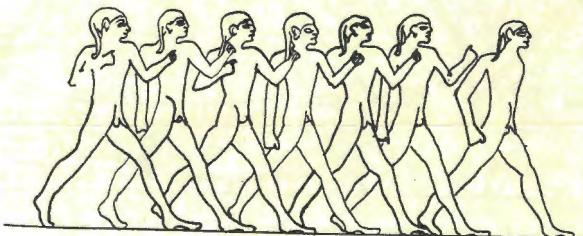
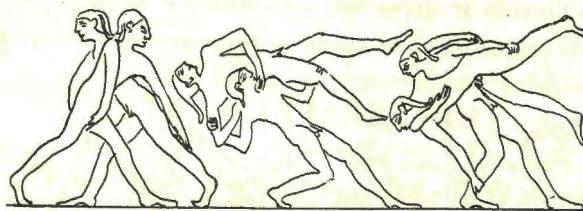


Fig. 169.—Sporting scenes from the tomb of Ptah-hotep.

well preserved. Ptah-hotep was inspector of the priests of the pyramid of Ne-user-Rā.

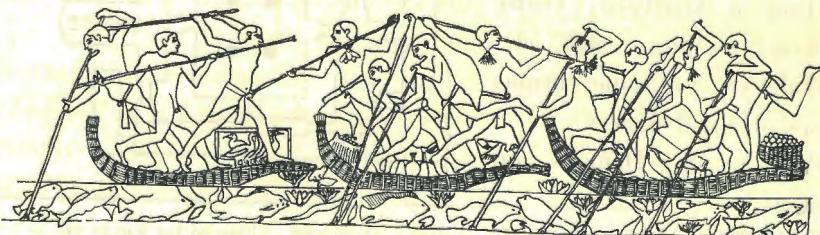


Fig. 170.—Scene of fighting boatmen from the tomb of Ptah-hotep.

Walls Nos. 1-2 : These contain seven registers each, with very striking acrobatic, etc., scenes (fig. 169), including hunting, fishing, boat-making, boatmen fighting (fig. 170), etc. Several interesting games are depicted

here, some of which are played to-day in Egypt. We also see wine-pressing, fish-preparing, rope-making, boat-building, the return from the hunt with animals in cages, etc.

THE SERAPEUM, ETC.

In addition to the mastabas mentioned, there are also at or near Saqqâra :-

THE SERAPEUM.

This is a mausoleum for the sacred Apis bulls. As every deceased human being became Osiris so a deceased Apis became Osiris-Apis, from which the Greeks derived their god Serapis and also the place-name "Serapeum".

The Saqqâra Serapeum consists of two parts, the first was commenced by Amen-hotep III, and is said to have contained sixty-four Apis bulls (this part was enlarged as time went on), and the second, a temple which constitutes the Serapeum built under Ptolemy Soter I. The approach of this monumental mausoleum is formed by a temple which was erected by Nectanebus II. The Apis bulls were embalmed in the same way as human beings and placed in huge sarcophagi of red or black granite or of limestone, very often bearing interesting inscriptions.

THE MONASTERY OF APA JEREMIAS.

This monastery was built with materials belonging to the Pharaonic Period, ranging from the XVIIIth Dynasty (Amen-hotep III) to the XXXth Dynasty (Nectanebus II). One of the paving stones even bears remains of an Old Kingdom scene of a hippopotamus hunt. Many of the XVIIIth Dynasty blocks are now in the Egyptian Museum (see page 112, Nos. 556, 556 A).

THE COLOSSI OF RAMSES II.

In the centre of the palm-grove of the village of Mit Rahîna, which is on the road between Badrashein and Saqqâra, are two colossal statues of

Rameses II, which once marked the entrance to the temple of Ptah at Memphis. One of these statues, made of red granite, lies on its back in the open and was originally $32 \frac{1}{2}$ feet high. The other statue, of fine alabaster, and also on its back, is covered by a modern shelter-house with an ascending staircase leading to a platform which allows the visitor to inspect the monument. When complete this statue measured about 42 feet in height.



Sunset in Egypt.

CORRIGENDA.

Page.

- 13 Line 8 from bottom. Read "strove" for "strived".
- 14 Line 3 from top. Read "idea" for "ideal".
- 28 Fig. 18. The correct title is "The goddess Mut".
- 31 Line 1 from bottom. Read "Punt" for "Pun".
- 35 The correct title is perhaps "The god Khensu".
- 73 Line 4 from bottom. Read "practically reviewed" for "literally traversed".
- 76 Last line. Delete "See fig. 6".
- 80 No. 140. Read "restored" for "reconstituted".
- 119 No. 666. Read "quartzite" for "basalt".
- 125 Line 14 from bottom. Read "*" for "724".
- 147 Line 8 from top. Read "2654" for "1654".
- 155 Line 17 from top. Read "487" for "478".
- 188 Line 17 from top. Read "boats, parts of boats and sails, also statuettes".
- 192 No. 6087. Read "Canopic" for Caponic".
- 216 No. 4768. Read "transparent" for "tansparent".
- 245 Line 6 from top. Read "Dynasty" for "Danasty".



J. LEBOVITCH. — ANCIENT EGYPT.